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Editorial	129
A Second Century Voltaire	Joseph William Hewitt 132
Who Should Study Latin?	Evan T. Sage 143
How Vergil Established for Aeneas a Legal Claim to a Home and a Throne in Italy	S. E. Stout 152
Virgil, as the Latin Class Sees Him	Doris Stevens 161
Cleopatra and Mark Twain	Herbert Edward Mierow 167
Notes	170
Mr. T. Rice Holmes and the Composition of the Gallic War	
Max Radin	
On Homer, # 63	Samuel E. Bassett
Current Events	174
Hints for Teachers	180
Book Reviews	183
Recent Books	192

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THE CLASSICAL JOURNAL

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Editorial

CLUB RATES TO STUDENTS

The attention of college and university instructors who have in their classes prospective teachers of Latin and Greek is called to the new plan adopted at the last annual meeting of the Association. In accordance with this plan a reduced subscription rate of \$1.25 a year is offered to undergraduates or graduate students, provided a group of not less than five members is secured in any given institution. It is necessary that the money for these club subscriptions be collected in advance and that all copies of the JOURNAL for any given institution be sent in one wrapper to the professor interested or to some member of the student group who will take the responsibility for distributing the copies. A club rate of \$1.00 is also offered for the six numbers of the JOURNAL beginning with the January issue.

VERGIL TWO THOUSAND YEARS OLD

That is, he will be, if he lives until the Ides of October, 1930, six years hence. In anticipation of this notable event, and in appreciation of the great Mantuan's unique place among the poets not alone of Italy but of the whole world of classical civilization, the Italian society, "Atene E Roma," announces its intention to celebrate the bimillennial anniversary of Vergil's birth.

The Society generously offers participation in this celebration to all Vergilians, and invites contributions to the volume of *Vergiliiana*, whose publication will be the chief event of the celebration. Doubtless many of our American scholars will have a share in this.

But why should not every teacher of Vergil together with his class have also a share, if not in the proposed volume, at least in the pro-

posed celebration? This great event, only six years off, should stimulate in all Latin students a renewed interest in this greatest of Latin poets.

We suggest that Vergil clubs in high schools be formed (we heard of a new one only to-day) and that these take for their first act the careful reading of the proclamation in Latin by which the Italian society has made its announcement of the celebration. And we suggest further that these clubs undertake to make their own collection of *Vergiliana* such as are already available and suitable to their use. Very many such articles have been published by the CLASSICAL JOURNAL, and are being published in almost every current number. New books, also, on Vergil have been coming out in recent years, in such numbers that it is difficult to keep track of and assimilate them all.

Following is the proclamation of the Society:
Post sex annos, Idibus Octobribus, bis millesimus natalis dies Vergilii poëtae recurret.

Si quis unquam inter antiquos scriptores et artifices dignus est cui omnes homines, cuiusque aetatis, aestimationem, et paene gratum animum testentur, quemque summa prosequantur observantia et veneratio, is est profecto Mantuanus poëta; qui totam quodammodo humanitatis vim exquisitissimosque animi sensus in se complecti; et poetice mirum in modum exprimere visus est.

Nos Italos praesertim fas est eius memoriam recolere, cogitantes, illum patrem quodammodo et magistrum nostrae gentis nulla non aetate exstisset.

Ad proximum igitur bimillenarium Vergilii Natalem celebrandum Societas nostra, cui praecipuum est propositum classica, ut aiunt, studia provehere et propagare, consilium cepit, corpus quoddam colligendi edendique commentationum interpretationum animadversiorum, quae vel ad Vergilium ipsum vel ad eius memoriam pertineant.

Ad omnes ergo Vergilii amatores et studiosos se convertens, singulos appellat compellat rogat, ut in sylloge conficienda administri et socii esse velint.

Commentationes non nimiae molis accipientur, tum latino sermone tum italice vel gallice vel hispanice vel romanice conscriptae, tum denique anglica vel germanica lingua; omnes lingua sua in honorario volumine comprehensae edentur, ea condicione ut nonnulla excerpta

singularum commentationum, et unum totius voluminis exemplar singulis auctoribus dono dentur.

Omnes antiquitatis studiosos enixe precamur ut velint huius rei nuncium inter amicos propagare, ita ut multi exaudiant vocem nostram et desiderium nostrum explere nitantur.

Scripta Vergiliana mittentur ad Praesidem Societatis Atene e Roma apud R. Studiorum Universitatem Florentinam (Piazza S. Marco, 2); ut in volumen comprehendi possint, necesse est ad nos pervenant intra mensem Decembrem anni MCMXXVIII.

A SECOND CENTURY VOLTAIRE¹

By JOSEPH WILLIAM HEWITT
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Samosata of Syria, capital of Commagene, situated on the Euphrates, a day's walk from the cataracts where the river passes Mount Taurus, and near Haran, which was the stopping-place and for a while the residence of the patriarch Abraham on his long trek from Ur of the Chaldees to his new home over the Jordan: or, to put it in terms more modern, Samsat of Kurdistan, how un-Greek the sound! Imagine some site less likely to have been the home of the last of the Attic wits. On the other side of the mountain range on which he gazed, and over a century earlier, Paul of Tarsus had learned to write the Greek of his time, a Greek which, although it had lapsed from the purity of the classical, the Greek-born Plutarch found good enough for his *Lives* and his *Morals*. But this barbarian-born writes Greek that approximates the standard set by Plato and Xenophon.

Lucian, of course, is much more than a wit. And in this very capacity he has a serious mission. He has religious convictions and philosophic predilections, in the service of which he satirizes the religious views of the masses and pretty much all philosophers except those of his particular stripe.

In the field of religious satire, Lucian made many a slashing attack on the orthodox beliefs of his time. Perhaps none of these were more damaging than his pungent criticism of the power and providence of the gods. When Menippus, in the rôle of Darius Green, arrives in heaven, he strolls with Zeus at prayer time to the acoustic center of the celestial region. Zeus is on his way to receive his daily dozens of petitions and as he goes, he questions his visitor about conditions on the earth. He wants to know the

¹ Read at the meeting of the New England Classical Association at Brunswick, Maine, April 5, 1924. The translations in this paper are chiefly from the rendering made by Mr. and Mrs. H. W. Fowler.

price of grain, and asks if it was too cold last winter and if the vegetables still need more rain. God's intentions are clearly benevolent enough, but can he carry them out? The gods simply do not know what is going on under their very noses. "There sits Zeus, the bold giant-slayer, the conqueror of the Titans, and lets robbers cut off the golden hair from his Olympic statue. And he with a fifteen-foot thunderbolt in his hand all the time!"

The plain fact of the matter is that, on any other than the Epicurean hypothesis, your gods are fearfully over-worked. Zeus, for one example, is worried to death trying to do everything at once, making, now hail, now rain, and always on the lookout for perjury, the one crime which human courts will not help him to detect and punish. He must keep track of the sacrifices which he receives. See him standing at the aperture in the floor of heaven, inquiring from each whiff of smoke as it ascends the name of him who sent it, issuing orders for wind and weather or directing that a thousand bushels of hail be distributed over Cappadocia.

But the worst of it is that he can satisfy nobody with all his efforts. At his celestial mercy-seat he receives the most contrary petitions. He sits in dejected bewilderment over the prayers of two men who ask for absolutely opposite things and back up their requests by precisely the same sacrifices. He cannot satisfy the one without refusing the other and one of the two is sure to harbor a lasting grudge against him, and probably against the whole theory of the divine government of the universe. Men are beginning to doubt the justice and the providence of the gods. This is by no means the best of all possible worlds. Dark whisperings are heard even in heaven. Hermes, as the messenger and general errand-boy of Olympus, has a good opportunity to know what the man in the street is thinking. He warns the council of the gods that there is a good deal of discontent on the earth. Men cannot understand why their prayers are not answered. Heaven contains critics even franker than this. There is Momus, the fault-finder, prince of destructive critics. He admits and deprecates the insolence of man, but maintains that the gods have given

abundant ground for criticism. Zeus may care for men as their heavenly father, and all that, but never to such a degree as to take the trouble to separate the good from the bad. All the gods ask is, "Does a man offer sacrifice and keep the altars fat?" Momus also objects to the motley array of gods from everywhere that are horning their way into Olympus. The population of that favored spot is increasing so fast that the price of nectar has already risen to twenty dollars the half pint. There are the Thracian Zalmoxis and the Persian Mithras and the Egyptian Anubis. Hear him bark! What is Olympus coming to? Momus also has a good deal to say about the bad example that Zeus is setting the lesser gods and men. But example aside, he ought to know what a risk he runs when he goes off earthwards on one of his philandering expeditions in the form of a bull or perhaps disguised as a shower of gold. Suppose, just suppose, that in one of his transformations he should be caught and sacrificed as a beef creature. Horrible vision that! The king of the gods finding his way into a plebeian sausage!

The frame of mind into which the gods are brought by the activities of the philosophers is shown most wittily in the *Zeus Tragoedus*. The scene is a divine council called to discuss the peril of the situation. Zeus is in a blue funk. So much so, in fact, that his beloved wife, who has seen the symptoms before, accuses him of being in love again. But he assures her that it is something tremendously more serious this time. It all springs from a discussion between Timocles the Stoic, who believes in the existence of the gods, and Damis the Epicurean, who doesn't. That discussion had been postponed, but is to be renewed at an early date. Popular interest runs high and there is certain to be a large crowd in attendance. Worse still, the sympathies of this crowd are decidedly with Damis. In face of this evidently crucial situation, the gods debate in committee of the whole what can be done to aid the Stoic and defeat the scoffer. By the time the council opens, Zeus has worried himself into a stage fright. His carefully prepared exordium has clean left him. But at last he gets started with one borrowed from Demosthenes. "Might as

well," says Hermes. "Everybody's doing it now." Then Zeus throws the meeting open for remarks. Momus contributes more crabbing. Poseidon has something a bit more constructive. He suggests that the Epicurean be conveniently removed by a thunderbolt before the debate comes off. "Poor sportsmanship," answers Zeus. "What will people say? It would look as if we were afraid of the Epicurean arguments." Heracles suggests that they allow the debate to begin, and then, if their critic is getting the better of the argument, he will give the portico a shake and bring it down on Damis. Zeus is frankly shocked. What! destroy a whole crowd of people for the wickedness of one man? No, no, that Samson stuff might have been all right for Heracles while he was still a man, but now that he has become a god, he really must manage to remember that the fates run such things and that the gods cannot interfere. Delicious suggestion that the powers of the gods are more strictly limited than those of men! The council is electrified by the arrival of a messenger who states that the debate is already on. "Well," says Zeus, resignedly, "There is nothing we can do for Timocles now except pray for him." And the sounds of the debate are allowed to reach us, along with occasional comments by Zeus or Momus. Zeus commends the introductory invective of his champion with the remark that he will get much further that way than by the use of argument. But Timocles is ill-advised enough to attempt argument, all the outworn paraphernalia of the professional theologian. He is driven rapidly from one to another. "Tell me," he cries, "does not the universal belief of all nations that there are gods argue the existence of such entities?" Damis retorts that the very variety of these native observances shows how vague religious theory is. Some worship a scimetar, some an onion, some an ox, some a monkey. The whole business is ridiculous. "What did I tell you, Gods," exclaims Momus, "all this was sure to come out and be carefully overhauled." "You did, Momus," admits Zeus ruefully, "and your strictures were justified. If once we come safe out of this present peril, I will try to introduce reforms." But it is now a serious question if any conceivable reforms are able to stem the

tide of unbelief. Damis dilates on the topsy-turvyness of the moral government of the world. The bad are in power, the good in poverty. Gross incompetence somewhere!

All this while Timocles is dodging this way and that, doubling on his tracks and using every device to escape the clutches of his opponent. At last he trots out a crushing argument which he has long held in reserve and brings forth with the greatest confidence. It is this: "If there are altars, there are gods. Now there are altars: therefore there are gods." Q. E. D. A little later his argument sinks even below this syllogistic form and takes the shape of an appeal to the crowd to stone his opponent for impiety.

Lucian professes a deep interest in philosophy, although he satirizes both its tenets and its professors. His interest in the subject is primarily moral. Like Aristophanes, for inquiries into the physical nature of the universe and the precise how of its processes he has only ridicule. He retails the specious stock jokes about the claims of the scientists to accuracy, while they differ so profoundly among themselves. They can tell you how far it is from the sun to the moon and they know the cubic contents of heaven, but they cannot tell a wayfarer the distance from Megara to Athens. So far-fetched and impractical is their knowledge! Their curiosity is not only useless, but impertinent. Yes, even slanderous. Their statement that the moon steals all her light from the sun is calculated only to stir up jealousy between twin brother and sister. The moon is driven to declare that her maiden modesty will not allow her to remain at her post unless Zeus will consent to "pulverize the physicists, raze the Porch, burn the Academy, and put an end to the strolling in the Lyceum." Perhaps she might then obtain a brief respite from these embarrassing and indecent mensurations of her person and her motions.

For the great names of past ages, a Socrates and a Plato, Lucian has respect. But the satirist by profession must not hamper himself overmuch by veneration for the men of yesterday. Socrates himself, he says, was threatened with expulsion from the islands of the blessed, if he would persist in talking nonsense,

and if he would not drop his irony and enjoy himself like the rest. Plato was not in those happy regions at all. He was living in some Erewhon trying to work the constitution and laws which he had drawn up. The Epicureans were there in force and were regarded as good fellows, getting along famously with everybody. How did the Stoicks adapt themselves to the new environment? No Stoic had yet arrived.

But Socrates is not always let off so easily. Cerberus, the hell-hound, speaking *in propria persona*, relates how the old philosopher, fresh from his hemlock draught, came to the banks of the Styx with the most glorious display of nonchalance. But when his dogship casually commenced to nibble the philosopher's shins, apparently with no particular malice, but more as a matter of routine business, Socrates let fall the mask which he had worn so successfully in his last hours, and made it all too clear that his courage in the face of death was only a gigantic bluff.

For the personality of the typical philosophers Lucian has as deep a disgust as for their doctrines. He is particularly severe on their assumed contempt for money, while they insist on receiving pay for their instruction. He describes the visit of one of these alleged philosophers to Timon, the misanthrope, to inculcate contempt for wealth and to urge him to rid himself of that which had embittered his life and had laid the foundations of his misanthropy. "Throw it into the sea;" he says, "never mind about deep water, wade in up to your waist when the water is high and let no one see you but me. Or distribute it to the poor. To a philosopher you might give two or three times as much as to anyone else, and he can distribute it among his needy friends. For my part, I would be content with as much as my scrip can hold, and that's well under two bushels."

Lucian deprecates the violent, often extremely solid and material, character of the arguments which get used in philosophical discussion. His description of a banquet of philosophers reminds one of Bret Harte's account of

the row,
That broke up our society upon the Stanislaus.

We think of geological specimens and bones of prehistoric monsters hurtling through the air on their mission of conviction, as we read how one philosopher flings at the head of another a goblet half full of wine, while the other retorts by spitting in the aggressor's face. Zenothemis tries to secure a fatter fowl, which had been served to his next-door neighbor. Each seizes his bird and hits the other in the face with it and pulls his beard. A general fight ensues. In such violent controversies one philosopher nearly had his reverend nose bitten off.

Lucian hates avarice. However convinced he may be personally of the illogicality and inutility of sacrifice, he cannot approve a mean one, like that of the ship-captain, who makes a thank-offering for rescue from the perils of the deep. With sixteen gods to entertain he sacrifices one rooster—an old bird at that and afflicted with the pip—together with six grains of frankincense, so mildewed that they fizzled out on the embers, emitting hardly smoke enough to tickle even the supersensitive olfactories of a god.

Another pest, characteristic of, though unfortunately not peculiar to, the early empire, was the legacy-hunter. A rhetorician is made to relate how he courted the favor of an old lady in whose house he earned his keep by "professing a passion for her seventy years of age and her half-dozen remaining teeth." "It was only by the merest ill-luck that I missed inheriting her wealth—that damned slave who peached about the poison I had bought." If this be a fling at Lucian's rival, Julius Pollux, the animus is intelligible. But what, we wonder, is behind his description of a would-be eloquent rhetorician, Afranius Silo, imitating the funeral speech of Pericles. As he ended, he cut his throat over the corpse, and "God knows," says Lucian, "that it was high time for an execution, if oratory can be felony."²

It goes without saying that Lucian is largely influenced by Aristophanes, the old master of Greek humor. And of course he was not untouched by the society comedy of Menander and

² Or, somewhat more literally, "God knows he should have shuffled off long before he ever perpetrated such oratory."

his ilk. It is surprising, in view of these influences, how relatively free from indecency his writings are. Lucian had every opportunity and every excuse to gratify any depraved appetite for salaciousness and suggestiveness, but, all things considered, he holds himself in admirable restraint. Not that he is prudish, but neither has he any ambition to write one of the best smellers. When his frankness does offend, it is not because he is unclean or sensual, but, as Fowler well puts it, because, since his time the waters of decency have risen and submerged for us some things which were then visible. The comicality of indecency — and few would deny that such a thing exists — he denies himself. With this qualification one may say that his taste is catholic. He delights in the rough, bludgeon-like wit of the holiday crowd as it greets the well-meant agility of a fat dancer with entreaties to spare the platform. Comic names he employs freely, especially in his *True History*. He appreciated the humor of retort and gives us a series of such anecdotes about Demonax, his ideal among the philosophers. A rhetorician gave a very poor declamation. Demonax recommended constant practice. "Why," said the man, "I am always practising to myself." "Ah," replied the philosopher, "that accounts for it. You are accustomed to such a foolish audience." To someone who described Cethagus as a great ass, he replied "Not even a great ass." Admetus, a minor poet, recited to him a pompous epitaph, which he had provided in his will should be inscribed on his tombstone. "What a pretty epitaph!" said Demonax, "what a pity it isn't up yet!"

The staple of Lucian's, as of a good deal of modern wit, is a certain topsy-turvyness. What could be more upside down than the despairing suggestion of Zeus that if the gods can do nothing more for their unskilful champion in the debate with the Epicurean, they can at least pray for him? Much of this topsy-turvyness is due to the ability of Lucian to look at things from an unusual and unconventional point of view. Chesterton asks why it is that, when a gentleman meets a lady on the street, he considers it his duty to remove a portion of his clothing and wave it in the air. He describes accurately what actually happens, but

from a violently unconventional standpoint. This Lucian can do to perfection. He depicts the Scythian Anacharsis gaping at Greek boys engaged in athletics. The distinguished foreigner observes with surprise the most amicable preliminaries succeeded by strenuous attempts to hurl each other to the ground. He watches the pancration with its grawsome mixture of blows and kicks. The officials seem to be actually encouraging the unseemly performance. If anyone tried to use such tactics with a Scythian, he remarks, he would quickly discover why a Scythian wears a knife. What is it all for, anyway? Oh! a prize. That's quite another thing. What is the amount of the prize? And again the Scythian explodes in peals of laughter on hearing of the apples and parsley for which these funny Greeks deign to undergo such indignities. Indignities inflicted, too, not off behind the barn somewhere, but before vast applauding crowds and in the face and eyes of all Greece. And what on earth do the crowds find in all this to amuse them? Lucian himself, of course, is by no means opposed to athletics. The scene with Anacharsis is but the prelude to his defense of the system. But he elects to defend it, and, be it noted, he can defend it far better, with a full realization of how queer it must seem to those, who, without his education and training, are free from all prejudice in its favor.

Gallows humor aims to excite the risibilities by the incongruity of making fun of death, the king of terrors, or by the reversal in the realm of the dead of the common values and situations on the earth. Our plus signs there become minus and vice versa. Of this type of humor Lucian is very fond, and his dialogues of the dead, which have furnished the inspiration for such books as the "Houseboat on the Styx," are among his happiest efforts. From the topsy-turvy standpoint of the denizen of the lower world, nothing is so funny as the nonchalant confidence with which we of the earth make our engagements and register our promises, all unmindful of the fact that we know not what a day or a minute may bring forth.

Hermes finds Charon on his holiday trip to earth hugely tickled at something he has seen. He needs no great urging to tell his

friend the joke. "A man had been asked by a friend to dinner. I think it was for next day. 'Depend upon it,' says he, 'I'll be with you.' And before the words were out of his mouth, down came a tile, started somehow from the roof and he was a dead man. 'Ha, ha,' thought I, 'that promise will never be kept.' " Callidemades on the plains of Hades explains to an acquaintance the manner of his death. He had intended to poison his patron, but the fool butler mixed the cups, "and, before my patron had done drinking, there was I, sprawling on the ground, a vicarious corpse. Why are you laughing so, Zenophantus? I am your friend. Such mirth is unseemly." "Well," replies Zenophantus, "it was such a humorous exit." And off he goes again.

The tortures of the damned are treated lightly. Little stress is laid on them. They are even comically transformed, as in the proposal of the irrepressible Menippus to the god Hermes. As soon as he arrived, Menippus, the old Cynic philosopher, had made himself very much at home, had found much to interest him, and was not above lending a helping hand or even volunteering advice. A quack philosopher, fat and long-bearded, arrives. Menippus insists that this hirsute adornment must come off. Why, there's a good five pounds of it! The poor victim asks who is to shave him. Hermes directs Menippus to take it off with the carpenter's axe. The gangplank will serve as a block. "Oh! can't I have a saw, Hermes?" grumbles Menippus, "it would be much better fun." "The axe must do," decides the god. "Ah, well chopped! Why, you look more like a man and less like a goat already."

Nor does Lucian scorn the humor of exaggerated statement, and it sometimes takes the form of highly picturesque metaphor, in the style of Billy Sunday, as in the saying quoted from Demonax, who, seeing two philosophers engaged in a very unedifying dispute on some useless subtlety, remarked "Here is one man milking a billy-goat and another catching the proceeds in a sieve."

But usually the exaggeration takes the form of palpable untruth, the humorous lie. In this field Lucian is a master, the

intellectual ancestor of Jules Verne and of Baron Münchhausen as well as of many a country-store Solon. His masterpiece is the *True History*, in which he declared that, having no truth to record, because of the humdrum life he has led, he falls back on falsehood. "I now make," says he, "the only true statement you are to expect — that I am a liar. My subject is what I have neither seen, experienced, nor been told, what neither exists, nor could conceivably do so. I humbly solicit my readers' incredulity."

So begins the most brilliantly imaginative lie that has ever been penned. The limits of my space do not allow even the most meagre discussion of it. And only copious extracts could do justice to the sustained fertility of our author's invention through a most interesting two books. I recommend the *True History* to your leisurely perusal.

The more one reads Lucian the more one sees the tremendous influence that he has exercised on modern literature. It is very nearly eighteen hundred years from his birth to this year of grace. But his period was in many respects like ours, especially in its external attitude to religion, and it is well within the limits of truth to say with Fowler, that he would be more at home in the twentieth century than in any that has intervened between this and his own.

WHO SHOULD STUDY LATIN?¹

By EVAN T. SAGE
University of Pittsburgh

Imagine yourself sitting in the visitors' gallery of some great parliament where educational questions are being discussed. The presiding officer is just putting before the members the question of my title, and without waiting for debate there rises from the right the deafening shout "Everyone." But simultaneously there comes from the left the equally deafening shout "No one." The chair is in doubt and calls for a show of hands. Again from the right there is a goodly number of hands raised in support of the view that everyone should study Latin. A smaller number of hands appears on the left, showing that the number of thorough-going opponents of Latin is smaller than the vociferousness of their utterance suggested, or that when compelled to put themselves personally on record they were more reluctant to commit themselves. But there is another and more important consideration before the chair. The majority in the center has not voted at all, and here and there a bold spirit is rising and demanding the privilege of speech, maintaining that the question is too important to be settled by a show of hands or even by noise, when only the extremists can be counted, and among those who hold this opinion I desire to be numbered.

By training and occupation you would naturally be found on the extreme right, and so should I. Yet when I consider the harm that has been done to Latin by enforcing its study upon everyone, I must plead for a more scientific method of answering this vital question than is usually adopted.

We hear a great deal nowdays of the increasing popularity of Latin in the secondary schools, and we find great satisfaction in

¹ Read at the Ohio State Latin Conference, Columbus, April 4, 1924.

the fact that 940,000 of our secondary school boys and girls are studying Latin. It is good advertising; it permits us to confound those who have so freely and prematurely published the news that the study of Latin has ceased; and it is pleasant to feel ourselves appreciated. But some of us are wondering where we are to find the good teachers that superintendents are already asking us for. The Latin teacher is never so happy as when she has something to worry about, and I propose to add another cause for concern, and thus increase the sum of your happiness. Is the increasing election of Latin in our high schools of necessity a good thing?

To make clear my point, I must go back some distance into our educational history. It seems that the primary purpose of the college in our early history was the production of professional men, and that the primary purpose of the secondary school was to feed the college. But the school and the college did more than furnish the doctors and the lawyers and the ministers: they supplied in them the leaders to whom society looked for guidance. These leaders were recruited mainly from social strata where intellectual traditions were maintained and where leadership was regarded as natural and almost as a prescriptive right. The scholastic program was made with this in view. With a comparatively small number of subjects that had a pedagogy, with a generally accepted definition of education and clearly defined notions of its purpose and aim, the college had little difficulty in framing its entrance requirements and curricula. They were at the same time vocational and disciplinary. They were designed for boys who took for granted severe intellectual discipline, who inherited the taste and capacity for leadership, and were willing to pay the price therefor. But conditions changed. With increased prosperity, others than the members of this intellectual aristocracy aspired to leadership and to the training that seemed to lead to positions of leadership. The high school began to develop as an independent institution, claiming the right to set its own standards and make its own curricula. Industrial development made new demands on school and college. Other subjects than the classics, mathematics, and philosophy asked for representation

and began to develop a technique of teaching. The monopoly of education, long held by the older subjects, was lost. The old educational system, effective as it had been for its purpose, was stigmatized as out of date, unresponsive to new needs, and a hindrance to educational progress, and was condemned as undemocratic and un-American. In this battle the classicist had no chance. He had not kept up with new developments in ordnance nor the new strategy and tactics which the new weapons demanded. He was still using the short-range, large bore, single-shot rifle with black powder and advancing to the attack in close formation, while his adversary was using the long-range, high power rifle and smokeless powder, and advancing in open order, making full use of cover.

Today the battle is over. The high school has freed itself from the so-called tyranny of college entrance requirements; it has democratized its curricula and socialized its methods; it is one step behind educational theory in that it still denies the existence of mental discipline; it considers itself not preparation for life, but life itself; it tries therefore to reproduce within itself the conditions of life. The age of compulsory attendance has gone ever higher, and the high school has responded, though not perfectly, and the number of pupils in high schools appears to increase more rapidly than our total population.

Let us try to visualize the modern high school. It adds new subjects to its program every year; it experiments with extra-curricular activities and considers how it may give credit for them; it has an increasingly expensive plant and staff; it has, especially in the large cities, an increasingly cosmopolitan population; there is continuous distraction due to its own activities and still more to those outside interests that our rapidly maturing youth so generally acquire; it no longer aspires to train leaders, for our faith in education as a means of salvation will not permit such indulgence; most serious of all, its increasing numbers have given it a large element not intellectually capable of the kind of training the high school tradition has fitted it to give. Many of its pupils are in school because the law requires their attendance,

and they are looking forward to the day when they can meet the truant officer on the street at 11 a. m. and give him glare for glare. Many of them come from homes with no intellectual or cultural traditions, and the desire to conform sends them to school rather than the desire to receive training. I am not aspiring to change these conditions: I wish merely to record what I think I see.

Who suffers most from these conditions? It is the teacher of Latin. I wish in all seriousness to question whether these increasing numbers in Latin classes should be cause for rejoicing. My experience with public high schools leads me to believe that we must seriously consider how to select those who are to study Latin, and how we may best serve those who come to us. I should apologize for coming before you with a question that I can not answer but my defence is my confidence that in the long run Latin teachers always succeed.

If one studies the reports of institutions like the College Entrance Examination Board, one finds that Latin ranks year after year among the best taught subjects. Our percentage of failures is high, but it is relatively low. We have developed an effective if instinctive methodology. The pedagogy of Latin and mathematics was developed when education had for its aim the training of prospective leaders. They are still taught, in general, for, if not always to, an intellectual aristocracy. There is a social prestige attaching to Latin that makes it seem a kind of ticket of admission to a higher social sphere, and this fact brings into our classes a multitude of boys and girls who have no social or intellectual right to be there. Psychologists tell us that the boy with an I.Q. of less than 90 is practically certain to fail in Latin, yet I was told last year of a girl who was attempting the subject with an I.Q. of 45. There is other and more conclusive evidence too of the high intellectual quality necessary for success in Latin as now taught. It is probably true that Latin and mathematics are mainly responsible for the high mortality in and around the ninth grade. As larger numbers and larger proportions of low grade material enter our classes we must find a solution. There are four possibilities. First, we may retain our traditional methods

and standards, with the result that we shall fail disproportionate numbers, that we shall bear the reproach of driving pupils prematurely from school, and, far worse, we shall deprive of the privilege of studying Latin many who need it. Second, we may adapt our subject-matter and methods to the capacities of our new clientele, with the result that we shall be, in appearance at least, lowering our standards, and thus in some degree sacrifice our self-respect. Third, we may try to meet all needs by differentiated courses. In larger schools, two or more types of courses may be run side by side, or we may be able to make a new kind of course that will meet all needs, though I doubt our success in this. Various administrative difficulties confront us here. Fourth, we may attack seriously the problem of identifying the students who are not likely to profit by the study of Latin. Having done this, we may go still farther. It is my own belief that we shall ultimately be able to identify three types as they enter the high school or perhaps the junior high school: (1) those who should study Latin taught in the traditional fashion; (2) those who should study a modified Latin; (3) those who should not study Latin at all.² You are all familiar with the educational catchword so popular in these days, "Keep everyone busy up to the limit of his capacity, and thus make him successful, happy, and good." The close bond that connects success, happiness, and virtue is a commonplace, and what I ask is the opportunity for everyone to achieve what he can in Latin. Let me try to characterize the achievement of each of these types.

The first class is made up mainly of those gifted children, with intelligence somewhat above the average, who can study Latin as their fathers studied it, with profit and with growing ease and enjoyment. From them will come our advanced students in high school and college, our teachers, and our better grade of professional men generally. For them the classics will remain what

² In *School and Society* for September 15, 1923, Professor Arthur J. Jones proposes, in answer to the same question, that the 1% of high school freshmen who will go to college, and the 5% who will take Latin at least three years should take Latin. He makes no suggestion of method to identify them in advance.

they have always been, a means of training for leadership. Latin will be for them a vocational, a disciplinary, and a cultural subject at once. But there will be others, perhaps less capable mentally, who will, for one reason or another, desire this course, and others without either ability or sufficient motive so insistent that they can not be diverted to other classes. They can not be justly excluded, but they must expect to work. The Latin they will study will be even harder than the traditional course. It will make greater demands on teacher and pupil. Both content and method will be modernized, but the essential characteristics of the old Latin course will be preserved.

The second class will be made up of those who, so far as one can judge, will not continue the study of Latin beyond the first or possibly the second year. Their intelligence level will be lower than that of the first class. I doubt if a course can be constructed for them that will be as valuable as Latin as the old type of course, but I believe that it is possible to make a course that will be more immediately useful to them. They need something that will keep them working up to the limit of their capacity; they need subjects and training that will give them a better grasp of their mother tongue and a better knowledge of the society in which they will play important if not leading parts; they need to have their mental horizons broadened and their powers of sympathy and understanding quickened by acquaintance with other peoples and other habits of thought. They should get this at first hand, that their own powers of observation and inference may be developed. I believe that nothing will do these things so well as Latin, and for them we must provide a Latin course that will emphasize the contribution of Latin to English and that will reveal more completely the Roman character and culture. In content and method this will mean a decided change. I do not believe that this course will ever fully and satisfactorily replace the traditional course, especially in the second year. But this class probably does not need, and quite certainly can not stand, the severe discipline of the old course.

The third type consists of those who when kept working up to

the limit of their ability, can not anticipate success in either type of Latin course. Their own interests and the interests of Latin alike demand that they be advised away from Latin, except in those cases where the language drill that Latin demands and gives would increase their efficiency without excessive cost.

I have told what I want to do, but I can not tell you how to do it. We must first plan these differentiated courses, and be free to change them as we learn their imperfections. We must recognize that borderline cases, however determined, must generally be put in the class above them. But these will be relatively few, and the problem of the school administrator will be to place the majority on the basis of his knowledge of their capacities and needs and of the educational possibilities of Latin. We Latin teachers must insist that vocational counselors be fully informed and that their advice be given sympathetically and impartially.

Several methods have been tried to determine aptitude, but none of them will identify the second class I have mentioned. The best method now available is the ordinary intelligence test, but language aptitude or language training can affect greatly the scores on certain parts of every test. In some parts of the army tests, chaplains far surpassed all other classes of officers, and no one has yet determined whether their long linguistic training made possible their high scores, or whether native linguistic ability enabled them to become chaplains. But intelligence scores by themselves are not enough. They indicate only imperfectly the possession of certain fundamental grammatical knowledge, and they touch hardly at all the mysterious thing we call "language sense." Nor do they tell us the limit that separates the second from the third class, and perhaps they never can. Some have used as an informal prognosis test a piece of ordinary English prose, in which the pupil is asked to identify certain forms, constructions, etc. But this merely tests grammatical knowledge, and the boy who fails therein may be amply qualified mentally to study Latin, and may need particularly to study Latin on account of his deficiency. The tests of auditory and visual memory found in the Handschin and Wilkins tests are valuable, but are obviously

more appropriate for an oral than for a written language. Allen's experiments can not yet be regarded as conclusive.⁸ They were based on relatively small numbers; they will help us a good deal with the first and third classes, but little with the second, and, though detailed criticism is here impossible, they leave out of account certain very important factors. We need quite clearly, and need very badly, a genuine prognosis test, incorporating probably all these elements and perhaps others. We need to know mental ability, and this alone is worth while, but we need to know also why one pupil passes in Latin and another of equal ability fails. We need to analyze language sense; we need to know what elements enter into success in Latin; we need to know why some students have a quick ear, a retentive memory, and that instinct for constructions and meanings; we need to know why some are more successful than others in applying to new situations knowledge previously acquired. Especially we need a method of learning such things in advance. We need a technique that will help the Latin teacher by relieving her of the presence of those who have little chance of success, and that will help the pupil by giving him what he most needs.

Our experiments in Pittsburgh have shown us the inadequacy of existing tests and the great need for a satisfactory test, without so far giving us such a thing. We believe first of all that while Latin will do little positive harm to anyone, it will do more positive good to some than to others, and we want to find out early who these people are; second, we believe that a differentiated Latin course would do the ordinary pupil of moderate ability more good than no Latin at all and probably more good than the standard course when his chances for failure are considered; and, third, we believe that Latin should not continue to bear the reproach that it drives our boys and girls from school. I do not

⁸ A Study in Latin Prognosis (*Teachers College Contributions to Education*, No. 135). The criterion tests which he used were severely criticized by Knapp in *Classical Weekly* XVI, 145 ff. Prof. Briggs replied briefly in *C. J.* XIX, 298. Allen's work is nevertheless the best published so far, and some of his suggestions will probably go into the successful prognosis test. No student of the question can ignore his results entirely.

believe in lowering standards, and I resist with all my might on every occasion the pressure we sometimes experience to pass everyone regardless of the kind of work he has done. But whenever the percentage of failures is high the teacher or the department should ask itself some serious questions. It is not fear of criticism that leads me to ask who should study Latin; it is the conviction that until we consider the varying needs and abilities of our classes and attempt to meet them we shall not be realizing to the full the educational possibilities of our subject. I want Latin to continue to be an essential ingredient in the training of the leaders of the future; they need the information and the discipline. But since the training of leaders is to be subordinated to the training of the mass (as I believe everything indicates), let us first try to distinguish the few from the many, and then give them all the training that they need. Such a distinction, if scientifically made, is to my mind genuinely democratic.

There is a decidedly practical aspect to this question. Assume that the cost of instruction in Latin is roughly \$25 per pupil-year. Multiply this figure by the number of failures, assume that many if not most of these failures could have been prevented, first by better selection; second, by better adaptation of instruction to individual needs, and the waste of money will be appalling. But the financial loss is the least serious item. Far heavier is the loss in time, in discouragement, in hostility to Latin and to the whole school system, and in driving pupils prematurely from school.

I hope I have shown you, not how to answer my question, but why I ask it. To my mind, it is our most serious problem, and probably the most difficult to solve. But when Latin teachers are brought face to face with a problem the solution is not far away. Some day, on the basis of full knowledge of the educational possibilities of Latin, and greatly increased knowledge of the child, we shall be able to say who should study Latin, we shall help to keep them working up to the limit of their capacities, and thus to make them successful, happy, and good.

HOW VERGIL ESTABLISHED FOR AENEAS A LEGAL CLAIM TO A HOME AND A THRONE IN ITALY

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When Vergil was planning the *Aeneid*, a fairly distinct and uniform tradition concerning Aeneas was current at Rome. We can gather the scattered points of this tradition from historical writers contemporary with the poet: from Dionysius of Halicarnassus, who seems to draw from Varro; from Livy, whose statements seem to go back to Fabius Pictor; from Pompeius Trogus as epitomized by Justinus. Important help is given also by Servius in his commentary on the *Aeneid*, who draws the *vera historia* from the *Origines* of Cato and sets it alongside the poet's inventions at various points.¹

On the points with which we shall be concerned in this paper the tradition from Cato is as follows. The other sources agree in many of these details.— When Aeneas landed in Latium, he fortified a camp on the bank of the Tiber, which he called Troia. The Trojans were kindly received by King Latinus, who assigned them land for a city and gave his daughter Lavinia in marriage to Aeneas. Aeneas and Latinus were attacked by Turnus, king of the Rutulians, to whom the hand of Lavinia had earlier been promised. In this attack he had the support of Mezentius, king of the Etruscan city of Caere (Agylla). The Latins became alienated from Aeneas because his followers plundered their fields, and, going over to the side of Turnus, they joined in the attack on the Trojans. Latinus was killed in the first battle, but Turnus escaped to Mezentius. With his support he attacked again, and

¹ The tradition of Aeneas is conveniently summarized by Woerner in the article *Aineias* in Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*. On the main point here under consideration, however, he does not correctly report the statement of Dionysius of Halicarnassus in the *Antiquitates* 1.64.

in the second battle Turnus was killed and Aeneas disappeared, the supposition being that he was taken to heaven as Romulus later was. In the war that followed between Ascanius and Mezentius, the Latins transferred their support to the Trojans because they feared the tyranny of Mezentius if he should win. In the third battle Mezentius was killed by Ascanius.²

Vergil reshaped this material to suit the requirements of his Epic story. No modern critic will find fault with him for this. Commenting on one such point of divergence from *vera historia*, Servius says: *ab hac autem historia ita discedit Vergilius ut aliquibus locis ostendat non se per ignorantiam sed per artem poetica[m] hoc fecisse.* (Serv. ad Aen. 1.267.)

To develop the character of his hero Vergil extends his wanderings to seven years. When in the early hours of a lovely summer morning the Aeneas of Vergil sailed into the mouth of the Tiber and tied his ships to its grassy bank and gathered his men for their simple meal beneath the great trees, he had come in obedience to the will of heaven.

Nec veni, nisi fata locum sedemque dedissent.

(Aen. 11.112)

Est locus (Hesperiam Graii cognomine dicunt)
terra antiqua, potens armis atque ubere glaebe,
Oenotri coluere viri, nunc fama minores
Italiam dixisse ducis de nomine gentem:
hae nobis propriae sedes, hinc Dardanus ortus
Iasiusque pater, genus a quo principe nostrum.

(Aen. 3.163-168)

² Nam si veritatem historiae requiras, primo proelio interemptus Latinus est in arce. Inde, ubi Turnus Aeneam vidit superiorem, Mezentii imploravit auxilium. Secundo proelio Turnus occisus est, et nihilominus Aeneas postea non comparuit. Tertio proelio Mezentium occidit Ascanius. Hoc Livius dicit, et Cato in Originibus. Serv. ad Aen. 9.745. Aeneas, ut Cato dicit, simul ac venit ad Italiam, Laviniam accepit uxorem. Propter quod Turnus iratus, tam in Latinum quam in Aeneam bella suscepit, a Mezentio impetratis auxiliis. Quod et ipse ostendit dicens: Se satis ambobus Teucrisque venire Latinisque (ad Aen. 7.479). Sed ut supra diximus, primo bello periiit Latinus; secundo pariter Turnus et Aeneas; postea Mezentium interemisit Ascanius, etc. Serv. ad Aen. 6.760. Cf. Serv. ad Aen. 4.620; 1.267.

Dardanidae duri, quae vos a stirpe parentum
 prima tulit tellus, eadem vos ubere laeto
 accipiet reduces. Antiquam exquirite matrem.
 Hic domus Aeneae cunctis dominabitur oris,
 et nati natorum, et qui nascentur ab illis. (*Aen.* 3.94-98)

Treasuring this divine call of Fate in his pious heart and clinging to the hope of its final realization, Aeneas had borne the spiteful buffetings of the queen of heaven and held his course. Now the fateful day was come and the sign was given that revealed to the hero that it had come.

‘Salve fatis mihi debita tellus,
 vosque’, ait, ‘o fidi Troiae salvete Penates:
 hic domus, haec patria est.’ (*Aen.* 7.120-122)

If Aeneas should take possession of this land of promise by might, without regard to the vested rights of its inhabitants, we should acquiesce as easily as we do when the children of Israel make room for themselves in the Holy Land by driving out the Canaanites. His title is from heaven by recent and plain decree. He can also claim inheritance from Dardanus and Iasius, whose rights here antedate those of the present possessors. He brings a higher civilization, and through his race this land shall rise to supreme power and position in the world.³ This claim would necessarily be allowed in America when we remember the basis of our claim to the lands taken from the Indians and from Mexico. As the chosen instrument of Fate for bringing in the ultimate blessings of Roman rule, he may demand a foothold in Ausonia, and, if refused, may take it by force, and we will in our hearts not condemn him. It was not, then, necessary for Vergil to be at further pains to found in justice a claim to lands and power for Aeneas. But this would be unlike Vergil; it would not be in accord with the nature of the good Aeneas. He suffers injustice, but never inflicts it. He is considerate of the rights of others, and slow to insist upon his own. Vergil has been careful to leave in his reader's mind the feeling that Aeneas enters with-

³ Cf. W. Warde Fowler, *Aeneas at the Site of Rome*, p. 53.

out injustice to any one upon his destined task of laying the foundations of the empire that was to rule the world. The charge of *iniuria* shall not lie against the power of Rome even at its far beginnings.

At our first introduction to King Latinus — *iam senior* the poet deftly adds — before Aeneas learns of him, Vergil, departing again from the received tradition, tells us :

Filius huic fato divum prolesque virilis
nulla fuit, primaque oriens erepta iuventa est.
Sola domum et tantas servabat filia sedes,
iam maturo viro, iam plenis nubilis annis. (*Aen.* 7.50-53)

Even if we forget the prophetic words of Creusa's shade (*Aen.* 2.783-784), we at once see the possibilities of the situation ; but the poet proceeds to make it doubly clear by detailing the prodigies and the oracles that forbid the marriage of this only daughter to a native prince and constrain her royal father to expect a son-in-law from abroad. Through the first messengers of Aeneas, Latinus freely offers land for a home :

non vobis rege Latino
divitis uber agri Troiaeve opulentia deerit. (*Aen.* 261-262)

He also makes a tentative offer of his daughter (*Aen.* 7.268-273). We see that if this marriage is consummated Aeneas will soon succeed in good right to the lands and to the throne of Latinus. We are pleased, for we know that through this union the two peoples are entering upon their destiny.

It is frequently assumed by commentators — their distinguished scholarship forbids us to use Servius' phrase for those who confuse the Aeneas of the historians and the Aeneas of Vergil, *plerique sed non idonei commentatores* — that Vergil represents Lavinia as betrothed to Turnus before the arrival of Aeneas in Italy and that this nuptial agreement was broken by Latinus in order to bestow his daughter upon Aeneas.⁴ *Vera historia* in

⁴ O. Rossbach in Pauly-Wissowa, *Real Encyc.*, I. Sp. 1015; L. de Rouchaud in Daremberg et Saglio, *Dict. des Antiq.*, I. p. 406; Conington, note on *Aen.* 7.366; repeated by Nettleship and Wagner in the note on the same line; Papil-

Vergil's day does state, as I have noted above, that Lavinia had been betrothed to Turnus and that Turnus made war on Aeneas and Latinus because he had been set aside for the newcomer. But Vergil is careful not to present the case thus. It would be inartistic to do so. It would give Turnus a just ground for complaint and alienate the sympathies of the reader from Aeneas to him. By many skillful touches Vergil builds up our antipathy to Turnus and means to leave him with scant claim to our sympathy when his death finally comes.

In several passages of the *Aeneid* the words imply that Latinus has broken faith with Turnus, but these words are spoken in character, and must be so interpreted. Amata reproaches her husband for breaking faith with Turnus:

Quid tua sancta fides? Quid cura antiqua tuorum,
et consanguineo totiens data dextera Turno? (*Aen.* 7.365)

The exaggeration in *totiens data dextera Turno* is apparent. Once would have sufficed in making a contract. Her intemperate reproach comes after she began to be affected by the poison of the fury. Our knowledge of this does not permit us to accept her words at their face value. The Fury Allecto, presenting herself to sleeping Turnus, urges him to make war on Latinus

ni dare coniugium et dicto parere fatetur. (*Aen.* 7.433)

She implies that Latinus has promised his daughter to Turnus. But Allecto is out to stir up mischief. Knowing the state of Turnus' mind and her intent, we see that she overstates the case in working upon his feelings. When the ships of the Trojans were rescued from the flames of the Rutulians by divine interposition, all were disturbed except *audax Turnus*. In the extravagant rhetoric with which he bolsters up his courage and that of his followers he says,

Sunt et mea contra
fata mihi, ferro sceleratam exscindere gentem,

Ion and Haigh, note on *Aen.* 9.138; Sidgwick, note on *Aen.* 12.31, and cautiously in note on 9.138; and many others. For the opposite view cf. Forbiger, note on *Aen.* 12.30; Woerner, Art. on *Aineias* in Roscher, *Lexikon der griech. u. röm. Mythologie*, I. Sp. 180; and some others.

coniuge praerepta: nec solos tangit Atridas
 iste dolor, solisque licet capere arma Mycenis.
 "Sed periisse semel satis est:" peccare fuisse
 ante satis, penitus modo non genus omne perosos
 femineum. *(Aen. 9.136-142)*

He finds a parallel to his situation in the wrong done to Menelaus in the stealing of his wife by Paris, but the exaggeration is too evident to escape any reader. He is not the last lover to overstate among friends the encouragement received in an ambitious love affair.

When speaking to Latinus himself at the beginning of the twelfth book, Turnus does not claim that he has been wronged by the aged king. Latinus in his reply does not feel under the necessity of defending himself against the charge of breaking faith with Turnus. He speaks to him merely as a suitor for the hand of his daughter, *natam et conubia nostra petentem* (*Aen. 12.42*), not as one to whom she had been betrothed. His words imply that it is rather Aeneas with whom he has broken faith:

Victus amore tui, cognato sanguine victus
 coniugis et maestae lacrimis, vincla omnia rupi:
 promissam eripui genero, arma impia sumpsi.
(Aen. 12.29-31)

Servius, commenting on this sentence, says: *Verum est: nam Aeneae per legatos promiserat filiam, cui postea intulit bellum. Licet multi dicant ante eam Turno fuisse promissam, quod falsum est. Nam Latinus numquam eam est Turno pollicitus. Nam nec Faunum consuleret si eam Turno ante promisisset. Sed tantum eum esse generum Amata cupiebat, quod etiam legitimus* (*Aen. 7.56*):

quem regia coniunx
 adiungi generum miro properabat amore.⁵

The changes introduced by Vergil into the tradition which was current in his day were brought in to prepare a legal claim to a

⁵ Cf. Serv. ad *Aen. 9.737; 1.263*; and W. Warde Fowler, *The Death of Turnus*, p. 41.

home and a throne for his hero in the land of his destiny without impairing his reputation for justice and magnanimity. He made further changes to strengthen his security and make us confident of his continued success.

Turnus was king of the Rutuli. He gathered his allies and made war on the Trojans and even, through Amata the queen and the help of Juno, was able, as Vergil presents the story, to drive the Latins into arms against the newcomers. If beaten, the laws of war of Vergil's time would reduce his city to vassalage to the conqueror. The private domain of Turnus, as that of Latinus whose forces were acting with Turnus, would be disposed of to the followers of Aeneas. This principle of law is assumed by Ascanius when he promises the private lands of Latinus to Nisus, about to set out on his high venture to carry a message to Aeneas through the lines of the enemy (*Aen.* 9.274). The same is in the mind of Aeneas in his lament over the fallen:

'Ite', ait, 'egregias animas, quae sanguine nobis
hanc patriam peperere suo, decorate supremis
muneribus.' (*Aen.* 11.24-26)

We are left to infer that the victory of Aeneas and the death of Turnus not only add to the prestige of Aeneas, but increase the territory in which he may give lands to his followers and from which he shall receive tribute.

The site of future Rome was, at the time of the coming of Aeneas, possessed by Evander and the Arcadians. In one of the most interesting episodes of the *Aeneid* Vergil has Aeneas visit the spot. While he does not provide for the accession of Aeneas to power here, he leaves us to surmise that the way may have been made easy for this to come about. He again resorts to the device of making the king an old man with only one son to continue his line, much as he had done in the case of Latinus. Evander receives Aeneas with something more than kindness. The first hospitality experienced by Aeneas in Italy was at the table and beneath the roof of Evander on the site of Rome herself. Ties of blood, an ancient visit of Anchises to Evander's home, and community of interest — for the Rutuli are hereditary ene-

mies of the Arcadians — lead to an immediate friendship and a formal alliance. The aged king sends what forces he can to assist Aeneas and entrusts his son to him for guidance and instruction in the high art of war.

Hunc tibi praeterea, spes et solatia nostri,
Pallanta adiungam; sub te tolerare magistro
militiam et grave Martis opus, tua cernere facta
assuescat, primis et te miretur ab annis. (*Aen.* 8.514-517)

The parting of the king from Pallas, his hope and his comfort, is a touching scene. At the end of it the aged king is overcome and is borne fainting into his palace by the attendants (*Aen.* 8. 572-584).

We feel instinctively that Pallas will not return. He falls before Turnus. What will be the effect on Evander? We are not told, but the author has left it easy to infer that a close tie of friendship and alliance, perhaps even more than that, will bind the weak, hard pressed, and soon leaderless Arcadians to Aeneas. He has earned for his descendants, the Romans, who under the blessing of Heaven are to carry on his Fate, at least a sentimental claim to succeed the Arcadians in the possession of the sacred hills by Tiber's side. We feel that the actual title will come in the natural course of events.

Although Evander's city of Pallanteum was too weak to furnish Aeneas all the help he needed to oppose the attack of Turnus and his allies, Vergil makes him the means of securing the needed assistance. For the purpose of his story he again improves on *vera historia*. He makes the city of Caere to have risen against its tyrannical and cruel king Mezentius, who had escaped with his son and found refuge with his guest-friend Turnus. The host of Caere had gathered to make war on the Rutulians until Mezentius should be surrendered to their wrath. It was kept waiting by the fateful utterance of an aged sooth-sayer: a foreigner must be chosen to lead it. The crown and scepter had been offered to Evander, but the task was too great for his years. The blood of Pallas' Italian mother excluded him from the honor.

Evander sends Aeneas and proposes him as the leader called for by the gods. Aeneas was cordially received in the Etruscan camp.

Namque ut ab Evandro castris ingressus Etruscis,
regem adit, et regi memorat nomenque genusque,
quidve petat quidve ipse ferat, Mezentius arma
quae sibi conciliet, violentaque pectora Turni
edocet, humanis quae sit fiducia rebus
admonet immiscetque preces: haud fit mora, Tarchon
iungit opes foedusque ferit; tum libera fati
classem concendit iussis gens Lydia divum,
externo commissa duci. (Aen. 10.148-156)

Leading this host he comes to the support of his Trojans, by this time hard-pressed by their assailants. With his own hand he slays Mezentius and his son Lausus. This must have endeared him to the people of Caere. The alliance would remain a source of strength to him after the close of the war, while he was laying the foundation of his state among the Latins, with whom his followers were mixed and became identified.

Thus has Vergil made Latinus aged, sonless, and free and willing to bestow his only daughter upon Aeneas; taken from Turnus his only claim to our sympathy; added to the years of Evander and given his only son and heir a glorious death under circumstances well calculated to turn the hearts of his people to Aeneas; driven Mezentius from his throne, made us feel that his destruction was just; involved his son in his fall, and allied his people with our hero. *Non per ignorantiam sed per artem poetica* he has reshaped tradition so as to leave Aeneas, without violence to the high character in which he has conceived him, without arrogance or injustice toward any one, possessed of lands, a throne, a people, tribute-payers, friends, and allies.

VIRGIL, AS THE LATIN CLASS SEES HIM

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Anna Pavlowa said that a great dancer must study, and study, and study, and then forget that she has ever studied. Is that not true of other artists? Is not the method of creation forgotten in the act of creation? Was Dante glorying in the lofty restraint of his style when he wrote the story of Paola and Francesca? Does Butterfly think of her tone when she sings of the lover who does not return? And Virgil? Was Virgil thinking first of all of his pronouns and his verbs when he wrote

Nox erat et placidum carpebant fessa soporem
Corpora per terras, silvaeque et saeva quierant
Aequora, cum medio volvuntur sidera lapsu?

During my senior year in high school, I wrote a sketch entitled *Virgil As the Latin Class Sees Him*. It was offered to the high school paper for publication, and was at first refused as an attack on the established order of Latin. I was surprised, because I had meant it merely as a humorous description of our class as a whole, rather than an insult to the Latin teacher and to Virgil. And when I had sufficiently explained my point of view, the sketch was published. At the time I was innocent of malice, but since then I have understood the editor's attitude. And I am surprised that I missed the point myself. Over four printed pages I had described a Latin class carefully and painstakingly parsing out fifty verses of the *Aeneid*!

It would be ridiculous for me, with my slight experience, to criticize the teaching methods of older teachers, of teachers who have given more time and more effort than I to the study of Latin. But how many students who like Latin, like it first of all for the well ordered simplicity of its grammar? I know that teachers

like it for that reason. I myself admit to having experienced the feeling that Latin was wonderfully adapted to teaching just for that reason. And not long ago a young Latin teacher was boasting to me that her class was "wonderful" on constructions! Any one will grant the value of a knowledge of grammar in the study of any language, in the reading or writing of any book. We all know that one must study, and study, and study. But how many of us have learned to forget that we have ever studied at all? As teachers, perhaps without the power of active artistic creation, how many of us have learned at great moments to keep silent — if we can not forget.

This is all very obvious, I know. And how like a person of limited intelligence it is to state that a poem should be enjoyed for its poetry. But it is true that until I began to teach Latin myself, I had never felt the throb and thrill of Latin literature. Latin was a mummy, well preserved and dried, wholly without the power to make me laugh or cry, wholly without the power of exaltation.

In my teaching this year, I have come to understand just how that state of things must have been brought about. It is because, of course, grammar is vitally necessary. I have learned to give grammar its full due. For I do believe that a student must study, and study, and study. At present I am laboring with a Caesar class which cannot remember that the subject of a verb is in the nominative case. All cases look alike to my Caesar girls, as well as all verb forms. One day after class a girl stopped to tell me that she had never before known how to translate an infinitive. I know that even now she does not understand infinitives. Any member of the class is apt to call a pronoun a P. P. P. (P. P. P. is short for perfect passive participle. The girls have learned those three letters with no idea of what they stand for.) Indirect discourse is a blur to them because they cannot understand direct. An adjective may agree or disagree. They have no feelings on the matter. And when I explain to them particular constructions, they listen politely, but they are unable to comprehend. So I have dropped Caesar for the time being, and I am teaching my class

the rudiments of grammar. My feelings toward the teacher who allowed them to revel in chaos are unprintable. And I have a sincere admiration and respect for the first and second year teachers who make their students acquainted with the forms of the Latin language.

Therefore I thoroughly agree with the first part of Pavlowa's definition. To become an artist it is necessary to study, and study, and study. And in teaching Latin grammar we have the opportunity of helping much with the pure study connected with other branches of education. From my observation I have learned that few students reach college with an adequate conception of English grammar, unless that conception has come through the study of Latin grammar. English grammar as such seems seldom to be taught now-a-days. In French and Spanish we too often find the same condition. But the Latin teachers have accepted the grammar responsibility for everybody. And they have done their task nobly. A four years' Latin student rarely enters college without a feeling for sentence structure. And his reading vocabulary in English or French or Spanish is appreciably widened.

Furthermore, aside from the actual knowledge of grammar there is a very commendable attitude which the Latin teacher has developed in her pupils. That is the habit of study. Few pupils enter the Latin class with the idea of bluffing. And if they enter it that way, they seldom leave it in the same mood. They learn quickly that declensions and conjugations must be remembered accurately; and that questions of syntax require concentration. I am willing to give all credit for this attitude, not to Latin literature, but to the study of Latin grammar — to constructions.

However, I think that this opportunity in the field of grammar has unbalanced too many of our Latin teachers. It is necessary to study, and study, and study — and then to forget the study. What English teacher would ask her class to parse

Hark, hark the lark
At heaven's gate sings!

I have never been asked to parse a line of Homer. And I scanned

very few lines. But I did read every line aloud before translating it. And Homer, as the Greek class saw him, was vastly different from Virgil as the Latin class saw him. Why must we take the result of a man's genius for a grammar lesson? Teach grammar by all means — and then let the students read something composed of pure beauty, not of grammar!

For several years now I have been reading articles written in defense of teaching Latin in our schools. Page after page after page I read, and I soon decided that Latin teachers, too, were interested only in what was obviously practical. Some would study Latin for mental training; some because it was helpful in the advanced study of some of the professions; some because it increased one's English vocabulary; and so on. You all have read our defense, and you know the things that keep Latin in our schools. I remember a chart which set forth in large type the necessity of Latin in ordinary business matters, the idea being that our magazine advertisements could be better understood after a thorough foundation in Latin!

And how many schemes have been invented for vitalizing Latin courses! Everything from spelling bees to Latin plays (the plays having been composed about 1900 A. D.). Any one would think that Latin was indeed in a hard way!

What is the matter? After you have taught a man to earn his living, what are you going to do with him? Let him read advertisements? It would be another matter if Latin were really so dead that a poor play could vitalize it. But even in high school we teach Virgil. And nothing is necessary to vitalize him.

This year I have been teaching beginners' Latin to seventh grade children; and I have done something with them that may be opposed to all the rules for the intellectual development of children. But at least it has given me a vast respect and almost a feeling of awe for the power of Virgil's verse. And it has delighted the children. At first purely for the sake of giving them an idea of the sound of the Latin language, I taught them to say the opening lines of the *Aeneid*. I told them what the verses meant. However, they had little knowledge of the meaning of

individual words, barring *Italianam*, *Lavinia*, and *Iunonis*. But you should have heard them repeat the verses! We recited for the most part in unison. And if I forgot it, some one in the class was sure to ask me if they might not say *Arma virumque cano*. Every day they begged for a few more lines, until I had to turn their minds to *habeo* with the warning that unless they learned the present tense active of the verb *habeo*, they could never read all of *Arma virumque cano*.

Of course they were small children, with no idea that they were thrilling over an epic which has been annotated for classroom use through numerous generations. At the other extreme was a college class that I taught last year. It had parsed its way up to Virgil. It wanted Virgil for the practical reasons mentioned in the books by Latin defenders, but most of all it wanted Virgil for three credit hours. It was willing to work hard for an *A* grade, or less hard for a *C*. Poetry had no place in its scheme of things. It was blasé, and being so shortly out of college myself, I knew its point of view by heart. I knew that I could not act enthusiastic over Virgil without being considered a fool or a hypocrite, and that hypocrite was the most likely. An older person might have led them to believe. I think a young person could not have done it. They had been too thoroughly trained. That was the college attitude.

That was the college attitude, but I think the harm was done in high school. In high school the students seem eager to catch at any subject which offers a spark of interest. In college they feel "I've tried them all, so same and tame." And they work for a degree by which to earn their livings. But in high school they are not disillusioned, nor do they yet feel pleasure in pretending to be. They miss much that is beautiful in poetry because they lack experience to understand it, but they enjoy it unquestioningly when they are allowed to enjoy it. Recently one of my Virgil students told me that on the walk she had taken the afternoon before, everything had made her think of Virgil. At another time she said she loved the sound of *Parce metu, Cytherea*. I have but two girls in Virgil, and they almost quarrel over which parts they are to read.

Perhaps it sounds egotistical for me to say that my class loves Virgil; but it is not egotistical. I do not pretend to have done anything with the class. I have helped them with the meaning of the verses, and I have helped them to read the verses. Occasionally I have read a few lines of English poetry which Virgil suggested to my mind. Otherwise I have kept out of it. I think that Virgil needs very little help from me.

And so I would advocate a *laissez faire* policy for teachers of Latin literature. Why stop over a line which could lift one to the stars, to haggle over constructions in grammar? The students will remember the beauty of the line long after a past participle used with middle force has ceased to be for them important. And how sad if they should remember the participle longer than the poetry!

As I suggested in the beginning of this paper, remarks like the above are bromidical. But how much worse than bromidical is the situation which causes them! I am willing to grant that Latin is marvelous as a trainer of patience, accurate thinking, and all the rest. I admit the help a knowledge of it is in reading the advertisements in our magazines, and I applaud those earnest teachers who are endeavoring to make it interesting to students. But the question I ask is "What are they trying to make interesting?" Is it worth more to interest students in Cicero's subjunctives, or to interest them in Cicero's ideas? Is Virgil as the Latin class sees him, to be totally different from the Virgil who inspired Dante? I have not the wisdom of years, but I revolt from my Latin training. Latin grammar is dead. But Latin literature lives. Why kill it?

CICERO AND MARK TWAIN

By HERBERT EDWARD MIEROW
Colorado College

Cicero's daughter Tullia died in the year 45 B.C. After this blow, following hard upon his political distresses, the great orator sought refuge from a bitter reality in his writing and in the study of philosophy. Anyone reading the first Tusculan Disputation, written at this time, cannot but be struck by the similarity between the course of his later life and that of Mark Twain. It seems as if a bit of literary history has repeated itself. Each suffered the loss of a daughter, and each sought refuge in writing. Some of the sentiments we find in Cicero reappear in Mark Twain. "Who is there then," says Cicero, "who does not grieve at the death of his friends, particularly because he thinks they have been deprived of the goods of life? Take away this thought, and grief is gone. For no one is inconsolable over his own loss. Men grieve perhaps and are downcast; but that bitter lamentation and mournful weeping arise from the fact that we think we perceive him whom we loved deprived of the advantages of existence. And this we perceive instinctively, but without reason and without knowledge." And again he says: "Death, therefore, leads us away from evils, not from goods, if we seek the truth."

In *The Death of Jean* we have a similar thought: "Would I bring her back to life if I could do it? I would not. If a word would do it I would beg for strength to withhold the word. And I would have the strength; I am sure of it. In her loss I am almost bankrupt, and my life is bitterness, but I am content; for she has been enriched with the most precious of all gifts — that gift which makes all other gifts mean and poor — death. I have never wanted any released friend of mine restored to life since I reached manhood."

In reading *The Mysterious Stranger*, one has the feeling that Mark Twain is truer in his pessimism than in his humor. *The Ordeal of Mark Twain*, a remarkable work of literary criticism by Van Wyck Brooks, accurately traces, one feels, the sources of this pessimism. It has been suggested that Mark Twain suffered a mental collapse toward the end. But it seems rather worse than that. The pessimism of *The Mysterious Stranger* is utter. The world of reality fades into the dark, and naught remains but a thought. "'It is true, that which I have revealed to you: there is no God, no universe, no human race, no earthly life, no heaven, no hell. It is all a dream — a grotesque and foolish dream. Nothing exists but you. And you are but a *thought* — a vagrant thought, a useless thought, a homeless thought, wandering forlorn among the empty eternities!' He vanished, and left me appalled; for I knew, and realized, that all he had said was true." This is nihilism.

And at the end come those pitiful words at the death of his daughter, through which there sounds, like the recurrent air of a mournful fugue: "Jean is dead!" There seems to be no hope of a happy future life. "I have finished it," he said to Albert Bigelow Paine, "read it. I can form no opinion of it myself. If you think it worthy, some day, at the proper time, it can end my autobiography. It is the final chapter." It is indeed the final chapter in the life of a great artist for whom life, and death, were too hard to solve.

But how different it is with the Roman, who lived before the time when Christianity set forth the hope of immortality. Cicero himself, to be sure, says that the Eleusinian Mysteries give one a fairer hope of a future life. But to the ancients this was a shadowy happiness at best. So it is the more remarkable that in a time of great grief Cicero could still voice his belief in immortality and make it a solace, present even in face of death. For him death is like coming into harbor after a long voyage. He looks forward toward seeing lost friends. "O happy day," he says in the essay on old age, "when I shall set out for that divine assemblage and gathering of souls, and leave this turmoil and filth."

When we remember that the dream of Cicero's life had failed, and that sorrow had come to him in his private life too, we cannot restrain great admiration for the Olympian serenity which evinces itself in his writings.

When we are brought face to face with the pallid sphinx of death and must read her riddle, I think we shall not turn to the great American writer whose humor at the last turned to ashes and whose hilarity was lost in the depths of pessimism. Shall we not rather find help and solace in the calm words of the great Roman Republican who, when all his political dreams were faded, when the Roman world seemed to him to be crashing into ruin, when his daughter was dead, still could stand, undaunted, to give his deathless answer to the riddle of the sphinx?

Notes

[All contributions in the form of notes for this department should be sent direct to John A. Scott, Northwestern University, Evanston, Ill.]

MR. T. RICE HOLMES AND THE COMPOSITION OF THE GALLIC WAR

Almost any one who undertakes to dispute Caesarian questions with Mr. T. Rice Holmes does so, we must all admit, as *miles impar*. This would be so for scholars whose pretensions are far greater than any I dare advance. Yet in the brief notice¹ he has taken of a paper I wrote long ago on the date of composition of Caesar's Gallic War,² he has not quite convinced me of my errors.

In that paper I suggested that the books of the Gallic War were written neither as a single composition nor yet as seven separate ones, but were composed in three installments, the first consisting of Books I-II, the second of Books III-VI, and the last of Book VII. Mr. Holmes thinks I am quite wrong and quotes my own words to prove that my arguments do not amount to a demonstration. We are completely in accord on that point. On reading my paper over, I cannot rate it higher than a plausible hypothesis. What Mr. Holmes does not seem to see is that the common view to which he subscribes is similarly an hypothesis, in my opinion, a slightly less plausible one. Its strongest support lies in the fact that all existing mss. of Caesar have all the seven books,— and, indeed, generally they have much more.

Hypothesis for hypothesis, demonstration can be predicated of neither. There is an ancient difficulty with the received theory which is based on the account of the Nervian war, Mr. Holmes believes that I am primarily concerned with the phrase *omni Gallia pacata*, (*B. G.* ii, 35) used to describe the results of that campaign. That is not the case. Perhaps Mr. Holmes will permit a lawyer to

¹ T. Rice Holmes, *The Roman Republic* (1923) ii, 279 n.

² *Class. Phil.* xiii, 283.

point out that there is a capital distinction between the main arguments for a thesis and the slight indicia which have at best a confirmatory value and are at worst irrelevant. He has taken one of these indicia and has attempted to show that it will not bear the edifice he thinks I have erected upon it. As to the matter at issue he tells us that he has "confuted" opposing theories in his lengthier examination of the views of M. Salomon Reinach. However, as far as I can find, he has not taken the real difficulty into account at all. That lies, as I undertook to point out, in the fact that in Book II, Caesar expressly asserts that he believes what he must have known, when he wrote Book V, was not true. Possibly this is easy to confute, but it is hard to see how it can be done by omitting any discussion of it. One is tempted to say that Mr. Holmes finds it easier to confute an argument than to read it.

The same may be said of other points. I cannot find that I say of the *De Analogia* what Mr. Holmes ascribes to me. It was the nature of the work, not its amount, that makes it unlikely to suppose that it was written in the winter of 53-52. Nor is it easy to see how he meets the inferences I drew from the Commius episode. Commius is given a mission of great responsibility in Book IV, but his fidelity is spoken of with some reserve, *fidelem esse arbitrabatur*. In Book VII, he is in open rebellion, and it has long been held that this proves that Book VII and Book IV were written consecutively as parts of the same literary composition. I attempted to show that the treacherous attack made by Labienus on Commius, of which Hirtius tells us, was made after the campaign of the sixth year and not after the seventh, and that therefore it implies suspicion of the Atrebatic on the part of the Romans for some months before. Since *ex hypothesi*, Books III-VI were written at this very time, the cautious expression of Caesar is intelligible enough. It scarcely appears that for a messenger to go through peaceful territory from Paris to Cisalpine Gaul in a few months, necessitates, as Mr. Holmes seems to think it does, "travelling on the wings of the wind."

Other arguments Mr. Holmes says he has mercifully ignored. I venture to find the quality of his mercy somewhat strained. If he has in mind the distinction I fancied I saw in Caesar's usage between *antea* and *supra*, I wish he had taken the trouble to adduce out of the breadth and depth of his erudition one of the many contradictory instances that he must have had at hand. Any one of them would

have been sufficient and I should have accepted the correction gratefully.

To write a new history of the Roman Republic is a task that would be attempted only by a man as properly convinced, as Mr. Holmes is, of his qualifications. The documents involved need the most critical examination and have elicited thousands of mutually exclusive hypotheses. Mr. Holmes accepts some and makes new ones of his own. The date when the Gallic War was written is a minute and insignificant matter. But the methods he uses in maintaining his own theory about it, leave us wondering whether on weightier questions he has not reached his conclusions in merciful ignorance of some of the issues presented.

MAX RADIN

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ON HOMER, ω 62

ω 60-62, Μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὅπι καλῇ
θρήσον· ἐνθα κεν οὐ τιν' ἀδάκρυτόν γ' ἐνόρθας
'Αργείων· τοῖον γὰρ ὑπώροπε Μοῦσα λίγεια.

Ameis-Hentze write *μοῦσα*, without the capital letter, and render, 'der Gesang,' so also Capelle-Seiler, *s. v.* *Μοῦσα*. Ebeling, *s. v.* *ὑπόροπνη*, seems inclined to do the same: *tantopere exortus est cantus*, and Butcher and Lang translate: "So mightily rose up the clear chant." This is apparently quite impossible: *λιγύς* in Homer is not transferred from the instrument of the sound (*ἀγορητής*, *ἄνεμοι*, *οἴρος*, *φόρμυξ*) to the sound itself. In early lyric poetry *Μοῦσα* (*Μῶσα*) *λίγεια* is used of the Muse rather than of song (*Alcm.* 1 and 7; *Stesichorus*, 44; *Frg. Adesp.* 33 A). In *Terp.* 6 Bergk writes *μῶσα*; yet here *δίκα*, which follows, is certainly personified as *ἐπιτάρροθος*, and in *Pind. Ol.* XIII, 22, apparently an echo of Terpander, *Μοῖσα* is the Muse.

But why does the poet use the singular in vs. 62 — a change from the plural of vs. 60 which Monro, who writes *Μοῦσα*, finds 'rather abrupt?' The answer is suggested by Schol AB on A 603: . . . Μονσῶν ωδῆς, αἵτινες καὶ αὐταὶ Ἀπόλλωνος κιθαρίζοντος ἐκ διαδοχῆς καὶ παρὰ μέρος ἥδον. Apollo furnished the musical accompaniment and the Muses the song, not in unison, but each singing a solo. In ω 62 the poet is thinking of the effect of the words of such a solo.

A comparison of ω 58-62 with Ω 720 ff. helps by analogy still further to justify the singular. At the mourning for Hector there are present the women of Ilios, bards to lead the dirge-singing—possibly (cf. Schol. T on Ω 721) to give the words of a chorus which the women are to repeat—and Andromache, Hecuba and Helen to utter the more personal notes of lamentation. In ω the mourning women are the Nereids, and the dirge-leaders are the Muses; the gods, who were mourning for Achilles, naturally sent their choir. The poet with a fine delicacy does not report through the lips of Agamemnon the lament of Thetis. Hence the solo parts which in the *Iliad* are taken by the three royal ladies are here given to individual Muses. If we compare ω 61b-62 with Ω 760, $\omega\delta\ \xi\varphi\alpha\tau\omega\ \kappa\lambda\iota\omega\nu\sigma\alpha$, $\gamma\omega\sigma\ 8'\ \alpha\lambda\iota\alpha\sigma\tau\omega\ \delta\pi\iota\omega\sigma$, we can see what was in the mind of the poet in using the singular, *Moūsa*, in ω 62: it was the effect of the solo lamentation, not of the whole chorus of Muses.

The argument for the lateness of the passage because of the reference to the number of the Muses may be turned the other way. Homer, who did so much to fix the characteristics of the other Olympians, here casually mentions nine Muses — *ἐννέα πᾶσαι* 'nine in all,' 'to the number of nine.' This no more implies a definite group whose number is fixed than does *ἐννέα πάρτες* (H 161); but later tradition in elaborating the myths took a suggestion from Homer, and made nine the established number of the Muses. That other traditions gave all the numbers below nine, except two and six, increases the probability of this conclusion.

There is no reason for regarding ω 60-62 as a late insertion in its context. Even the grammarian's comment (Schol. T on Ω 720, *ἀθετητέος εἰς ὁ Μονωῶν ἐπ' Ἀχιλλεῖ θρῆνος*) need imply no more than that the verses were included in the Second Necyia, which as a whole was rejected by Aristarchus.

SAMUEL E. BASSETT

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Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, North Carolina, for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland Ore., and to Mr. Walter A. Edwards, Los Angeles High School, Los Angeles, Cal. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

California

Los Angeles. — The senior class of Occidental College presented the *Bacchanals* of Euripides on the evening of June twelfth, following the translation of Dr. W. D. Ward, head of the department of Greek. The setting for the play was wonderfully beautiful. There is an ornamental terrace between two college buildings of classic design, with three broad flights of steps. This served as the stage. Behind the terrace rises a hillside with eucalyptus trees massed here and there, and over all, on this particular night shone a full moon.

The choral odes throughout the play were sung to music composed by Mrs. Johnston, the daughter of Professor Ward. The actors were trained by Gilmor Brown, director of the Pasadena Community Theatre.

Marked appreciation of this charming production was shown by the large audience, and at the close of the performance Dr. Ward announced that next year the Greek theatre, which is being constructed in the hills beyond the college buildings, would be dedicated with the presentation of the *Iphigenia at Aulis*.

Indiana

Bloomington. — Miss Josephine Lee, Chairman of the Latin State Contest of Indiana, sends in the following interesting article. The

"event" is hardly "current," but its importance justifies its publication even at this late date.

That Indiana can grow wildly enthusiastic over a State Latin Tournament as well as over one in basket-ball was evidenced by the success of its first State Latin Contest which reached its grand finale at Bloomington on April 25, 1924.

The enthusiasm aroused was shown by the fact that over eight thousand pupils from nearly three hundred high schools were enrolled; that all except three of the ninety-two counties held county contests; and that each of the thirteen congressional districts had its four representatives — one for each year of high school — at the state contest, with the exception of one district, which had contestants in only two divisions.

The purpose of the contest was the creating of a desire to do better and more thorough work in Latin, the making of the basic aims in Latin more uniform over the state, and the inspiring for work in Latin such an enthusiasm as an interest in contests of any kind arouses in high school pupils everywhere. The plan was not to discover a few geniuses, but to reach as many Latin pupils as possible, and to inspire in them a desire to do their best. Hence the contest was made as definite and practical as possible.

That as many as possible might be reached and all be given the same preliminary preparation, four contests were held: a local, held in each high school enrolled in the contest; a county, held in the county seat in each county in which high schools were enrolled; a district, held in some central place in each congressional district; and the state, held at the state university.

Winners in the local contest represented their schools in the county; those in the county represented their counties in the district; and those in the district represented their districts in the state. There were four divisions in each contest: freshman, Caesar, Cicero, and Vergil.

The content covered by the contest was made definite and not too comprehensive in order that it might have a general appeal, and that the pupils might feel they were doing practical work and not being led to waste energy in anticipation of so-called "catch questions" which would be of little value to them in future work in Latin or along any other line. In each division the content covered certain phases of the adopted text, the limits being advanced for each suc-

cessive contest. For inflection and derivative work, words chosen from lists taken from the New York State Syllabus or from Lodge's "Vocabulary of High School Latin" were used. The content in syntax covered constructions of most frequent occurrence as listed in Byrne's, "The syntax of High School Latin."

This State Latin Contest is the culmination of work which the Indiana State Latin Committee has been doing for a number of years. In 1916, a State Latin Committee was appointed for the purpose of organizing the Latin teachers of the state in such a way, that, through coöperation, they might bring about an improvement in the teaching of Latin.

Several lines of coöperative Latin activities have been undertaken by this committee in the various congressional districts. Included among these activities were district Latin contests. In 1920, the Sixth District, under the leadership of Miss Elizabeth Smelser, and the Eighth District under Miss Irene McLean were the pioneers in holding these contests. Following their example, other districts held contests the next year, and thus the interest grew, until contests were held in most of the congressional districts.

However, as there was no uniformity in specific aims, contest rules, or organization, the need of a State Latin Contest was felt.

At the meeting of the Classical Section of the State Teachers' Association last fall a committee was appointed to arrange for such a State Latin Contest. The committee were Miss Elizabeth Smelser, of Richmond; Miss Mary Funican, of Monticello; and Miss Josephine Lee, of Frankfort, chairman.

Through the coöperation and help of the Extension Division of Indiana University, successful arrangements were made. Mrs. Adele Bittner, working with the committee, was appointed to take charge of the clerical work and the details of arrangements. An auxiliary committee composed of one from each congressional district in the state directed the work, each in his particular district. These district directors were: First District, Ena Long, of Evansville; Second, Edna Colvert, of Sullivan; Third, Ruth Alford, of Bedford; Fourth, Elsie E. Trout, of Franklin; Fifth, Louise Lammers, of Terre Haute; Sixth, Helen Jachne, of Rushville; Seventh, Henry S. Schell, of Indianapolis; Eighth, Emma Cammach, of Muncie; Ninth, Julia Knox, of Crawfordsville; Tenth, Olie Welty, of Valparaiso; Eleventh, L. E. Singer, of Peru; Twelfth, Edith Burton, of Fort Wayne; and Thirteenth, Ella Wilkinson, of Elkhart.

The Extension Division awarded gold, silver, and bronze medals for first, second, and third places in each division. The winners were as follows: First year — Charles Jerman, Greensburg; Louise Grossnickle, North Manchester; Caroline Goar, Frankfort. Second year — Winston Hole, Bedford; Helen Wolf, Urbana; Hazel Deweese, Central high school, Evansville. Third year — Bernice Coffin, Monticello; Margaret Robb, Princeton; Helen Clapesattle, South Side high school, Fort Wayne. Fourth year — Grace Engle Green, Muncie; Carolyn Atkins, Central high school, Evansville; Roger Deputy, Franklin.

The quality of the work done is shown by the fact that in one division, a girl ranked fourth, though her grade was 99.

The enthusiasm shown on the part of pupils, parents, and teachers throughout the state proved that an academic event can create as much interest as an athletic event, if properly staged.

Missouri

Columbia. — The Classical Club at the University of Missouri is continuing its activities along the lines established in 1916. In 1923-24 seventeen books of the *Odyssey* were read. This year the Club, with increasing numbers, is reading the *Metamorphoses* of Ovid, an entire book at each meeting.

Tarkio. — Tarkio College, a small institution with but two hundred students, reports thirty-four students in first-year Greek, fifteen in the second year, and ten in the third. The classics are prospering at Tarkio.

Nebraska

Lincoln. — Latin in the colleges and secondary schools of the country has lost a staunch and able supporter in the death, near the end of August, of Professor F. W. Sanford of the University of Nebraska. Professor Sanford has been extraordinarily successful in his work in the state of Nebraska and has left a strong imprint on Classical education in the whole West and Middle west.

North Carolina

Murfreesboro. — Professor W. B. Edwards, of Chowan College, sends us the following encouraging account of the activities of his classical pupils:

Perhaps it will be of interest to you to know that I have organized from my Latin classes a Classics Club, the very first one that has ever been organized in Chowan College. We expect to meet once every four weeks for the purpose of adding to the interest which we now have in the Latin language.

My pupils are very much interested in Latin, especially those in my Cicero class in *De Senectute* and *De Amicitia*.

Wisconsin

Horicon.—Mr. W. C. Herrick, teacher of Latin in the Van Brunt Memorial School, sends us the following statement of how he mixed teaching and pre-election politics with his Latin classes. How much this classical propaganda influenced the recent election it will be difficult to determine, but at any rate Mr. Herrick and his pupils have shown that they are "up to the minute" in their selection of topics for composition. Mr. Herrick says:

The members of the second-year Latin class were asked to write pleas for their respective candidates for President, as one of their lessons in composition. Here are three of the classical campaign arguments, one for each candidate:

I. Delige Coolidgem!

Si cupis bonum servum et unum quem amas, delige Coolidgem! Est conservator et non studens novis rebus, et est vir consiliis bonis. Est pro populo et vir pro negotio, neque studet solum honori regni. Est pro alta pecunia imponenda in res ab mari, et volt munire Americanos cives et Americanam patriam.

Est optimus, maximus et callidissimus vir, et habet benevolentiam omnibus populis.

Aliqui dicunt, qui cupiunt La Follettem aut Davisem, "Quid egit in suo supremo anno quod est ad suam fidem? Non fecit multum progressum." Fecit. Lex contra migrantes alienos ab eo non vetita est, neque culpa illius erat beneficium militum a congressu approbatum esse quamquam vetuit. Suntne illa multa pro uno anno? Num est culpa eius quin congressum semper fugaverit?

Omnes debent deligere eum; est enim unus et solus, qui debeat complere hanc potestatem regni; et, quod est amplius, magister noster facit, huius virtutis causa, quod potest ut inducat omnes ut deligant Coolidgem.

Deligis pro Coolidge, et non delegeris frustra! — [Irma Neitzel]

II. Davis.

Davis, qui fert signum Democraticae factionis, est candidatus meus ut fiat praesidens super omni patria. Est vir qui habeat altissimos

mores. Superat omnes sapientia, vir qui sustineat ius omnibus temporibus. Qui intellegant de eo, narrabunt vobis eum optimum esse.

Alii candidati sine dubio sunt boni in oculis multorum, sed non possunt facere tantum quam meus candidatus potest facere. Specto eum esse solum virum qui fiat bonus praesidens. Si fiat praesidens a populo mense Novembri, cognosco patriam futuram esse meliorem quam erat antea. Sine dubio multi non credent mihi. Omnes arbitrabuntur dissimiliter.

Nunc scribere in Latina est difficile, sed mea fabula est confecta.
— [Everett Roberts]

III. Senator Robertus M. La Follettetus.

Optimus vir est Robertus La Follettetus. Multa bona virum bonum eum faciunt. Primum de vita eius dicam. Pater eius moriebatur cum ille esset parvus puer. Tum parvus puer diligenter laborabat ut haberet pecuniam. Paucis annis post mortem sui patris, erat caput familiae. Postea ad scholam ibat ut intellegeret legem. Intellecta lege in legis negotium ibat. Erat in hoc negotio decem annos. Dicere de vita eius nunc est honor. Agricolas amat; opus eius est opus. Non timorem habet, itaque est bonus vir. Non possum enumere multis bonas res de eo quod tempus non permittit. Electio populi est La Follettetus. Populus est cum eo. Superabat, superat, et semper superabit. Vivat La Follettetus! Non pecunia, sed vir; est vir, sine pecunia, civisque rei publicae. — [Leslie Lindeman]

The address of President Coolidge on "The Classics for America," delivered when he was Vice-President before the annual meeting of the American Classical League in Philadelphia in July, 1921, has been reprinted under the title "Thought the Master of Things" in President Coolidge's volume of addresses entitled "The Price of Freedom," published by Charles Scribner Sons, New York. The address has also been translated into French and published as the leading article in the *Revue de Paris* for August, 1924.

Hints for Teachers

By B. L. ULLMAN
University of Iowa

[The aim of this department is to furnish high school teachers of Latin with material which will be of direct and immediate help to them in the classroom. Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published if they seem useful to others.]

Latin for English.

Miss Mabel J. Mather, of the Senior High School, Sault Ste. Marie, Mich., writes:

I have adapted for the study of English derivatives in my Latin classes a method similar to that employed by certain daily newspapers as a suggestion for enlarging one's vocabulary. This idea was commented on in an article by Miss Lillian B. Lawler in the *CLASSICAL JOURNAL*, XVIII, p. 299. The article commented on the large percentage of Latin-derived words which appeared in the list. I place on the board each day a word study like the one given below. The pupils copy this at the beginning of the period. We discuss it for perhaps a minute and then I ask them to think it over again and perhaps suggest an additional illustrative sentence or two during the three minutes intervening between the warning bell and the passing bell at the end of the period. Here is a sample:

"Learn a New Word Every Day."

insuperable — *in-sū'-pér-á-b'l*

Latin *in* (not) + *superabilis* from *superare* (to overcome or conquer)
meaning — incapable of being overcome or surmounted.

example of use — Columbus in his eagerness to prove that the earth was round
overcame difficulties that seemed *insuperable*.

Parallels.

The recent decision to make public the income taxes paid by every individual and firm in the United States has brought about an interesting and disturbing situation. It brings the informer to the front. One collector of internal revenue states that informers giving proved facts about fraudulent returns made by others receive a percentage of the additional sums collected by the government.

This is truly an alarming condition, as anyone who has read about the infamous *delatores* of the Roman Empire can attest. The example of Rome should make us hesitate about adopting such a policy.

Prof. Floyd A. Spencer of Ohio Wesleyan University sends us two interesting parallels:

In his characteristic and fascinating work, *The Dance of Life*, recently published, Havelock Ellis, whose store of classical odds and ends is perhaps greater than that of any contemporary man of letters, has much to say about the classics. He has, further, two interesting though unconscious parallels with authors as far apart as Herodotus and Lucretius.

The passages of Herodotus in which Cyrus indignantly refuses the offered alliance of the Ionians and Aeolians (I, 141) is well known. The king tells the messengers who come to him from these people the story of the fisherman who piped to the fish, hoping that they would leap out on land. Such credulity was apparently not peculiar to the Herodotean fisherman. Referring to a work on the natives of the Loyalty Islands, Ellis says (p. 15): "In one of these islands, Uvea, so great is the eloquence of the people that they employ oratory to catch fish, whom indeed they regard in their legends as half human, and it is believed that a shoal of fish, when thus politely plied with compliments from a canoe, will eventually, and quite spontaneously, beach themselves spellbound."

To some minds, at least, one of the finest things in Lucretius is his address to the man who, like a gorged banqueter, is reluctant to leave the table of life (III, 938-939, *ut plenus vitae conviva etc.*). There is a vivid if homely amplification of this theme in a passage from Shaftesbury's *Philosophical Regimen* quoted by Ellis (pp. 332-333). Shaftesbury has been comparing life to a great spectacle and observes that when the time comes for him to go he shall retire with thanks to the master who made the spectacle possible. Then, suddenly changing his tone, he exclaims, in thoroughly Lucretian vein: "Away, man; rise, wipe thy mouth, throw up thy napkin, and have done. A bellyful, they say, is as good as a feast."

Correspondence in Latin.

Last year Mr. T. T. Chave, then of Randlett, Okla., at present in the Graduate College of the University of Iowa, sent the following suggestion, which I now have space to print:

With all the sound suggestions about making a limited but real use of Latin as a widely available medium of communication among more or less educated persons whose several vernaculars differ, and with all the enthusiasm with which in so many places pupils address themselves to the business of composing Latin about current affairs, it seems strange to me that no one seems to have suggested the institution of correspondence in Latin between high schools in the United States and corresponding institutions in Europe and South America. Why should not the class in Cicero or Virgil exchange greetings

and small talk with fellow students in France, Italy, Spain, Austria, Mexico, and Brazil? I seem to see at least four advantages to our own pupils.

First the inspiration and thrill of conveying and receiving thought between persons who could not communicate in any other language. It is comparable to the sensation of finding that you can actually keep afloat in water that is over your head.

Again, it would furnish pupils with a goal and standard of acceptability in Latin composition, since the only hope of being understood where English was unknown to the recipients would be to write so exactly that the sole and sufficient clue to the meaning would have to be Latin grammar, vocabulary, and idioms found in the classics. The teacher would, of course, have to supply words everywhere allowed by international custom.

Again, pupils would realize that to write Latin is for them to express their thoughts rather than the words in which these thoughts come to them in English. Attention would have to be paid to emphasis in order and to misleading connotations of words that might at first seem serviceable. Most of the Latin made by American pupils for home consumption presupposes current phraseology and even slang.

Last and not least: many teachers might take more interest in what the pupils are trying to do in original Latin. I remember that last summer I received a polite disclaimer of any sense of Faculty responsibility for such atrocities as "Est nimis iuvenis fumare" (*anglice*: "is too young to smoke") and "Quomodo venit abiisti?" (*vulgo*: "how come you went away")!

The suggestion is well worth serious consideration. Such international correspondence is being carried on in the modern languages. Perhaps the first step is to start the movement in this country, Canada, and Great Britain, in which the CLASSICAL JOURNAL has many readers. In fact, a start has already been made. Last year I published the names of classical clubs that wished to correspond with other clubs. I happen to know that between at least two clubs the correspondence has been conducted in Latin.

The names of individuals, clubs, classes and schools wishing to correspond with others in Latin or English will be published in this department. Send in the names to the editor of the "Hints" (B. L. Ullman), specifying the language to be used. Will our foreign readers especially take note?

The last paragraph of Mr. Chave's letter deserves thought. Occasional literal translations of slang will furnish amusement, but some pupils are apt to go too far. Last year a pupil sent me some translations of popular English songs. Most of them I have not yet been able to decipher, but I made out two lines of one of them:

Amo te, amo te (fine start!)
Est omnis ut posse dixi.

After much puzzling, I made out that the second line stands for "Is all that I can say."

Classical Club Christmas Program.

Miss Lillian B. Lawler of the University of Iowa suggests the following Christmas program:

Decorations — evergreens.

Informal talk — Saturnalia.

Play — "Saturnalia."

Election of a *Rex Familiae*.

Crowning of *Rex*.

Lively games.

Exchange of small gifts, with cry, "Io, Saturnalia!"

Refreshments — "Gingerbread men" or "Cookie men" and fruit.

Lighting of Saturnalia candles.

Christmas story in Latin — Vulgate (Latin bible).

Christmas hymns — "Adeste, Fideles," "Silent Night," "Boar's Head Carol," "Christus Natus Hodie," etc.

Latin Songs.

A bibliography of Latin songs was published in the "Hints" for December, 1920. The following is a revised list:

Flickinger, Roy C., *Carmina Latina*. University of Chicago Press. Third edition, 1923. 15 cents. Contains Latin words of 21 songs (Greek words of one), including "America," "The Star-Spangled Banner," "Gaudeamus Igitur," etc.

Geyser, A. F., *Musa Americana* (Series I). Loyola University Press, Chicago. Second edition. 25 cents. Contains 18 Latin versions of patriotic songs.

Geyser, A. F., *Musa Americana* (Series II). Loyola University Press, Chicago. 25 cents. Contains Latin versions of old favorites, such as "Home, Sweet Home," "The Old Oaken Bucket."

Brown, Calvin S., *Latin Songs*. Putnam. Out of print. Contains words and music of a large number of Latin songs, including ancient poems set to modern music, medieval hymns, and versions of English songs.

Robinson, D. N., *Plays and Songs for Latin Clubs*. Address the author at 162 North Sandusky St., Delaware, Ohio. \$1.00 each; ten or more, \$.75 each. Includes four Christmas carols and four plays.

Rouse, W. H. D., *Chanties in Greek and Latin, Written for Ancient Traditional Airs*. Basil Blackwell, Oxford, 1922, (order through Brentano, New York). About \$.75. Contains many interesting songs based on ancient material, as "Caesar's Triumph" to the tune of "Clementine" and "The Old Woman Who Lived in a Shoe." Many of the most interesting are Greek.

March, F. A., *Latin Hymns*. American Book Co., 1874.

Merrill, W. A., *Latin Hymns*. Benjamin H. Sanborn & Co., 1904. Contains over 80 hymns.

Gerding, Matthew, *Latin Hymns*. Loyola University Press, Chicago, 1920. 20 cents. Contains over 30 hymns.

Britt, Matthew, *The Hymns of the Breviary and Missal*. Benzinger Bros., New York and Chicago, 1922. \$6.00. Contains 173 hymns with translations, introduction, bibliography, and notes.

For translations of *Silent Night* see the CLASSICAL JOURNAL XVI, 250; XVIII, 256, 436; XIX, 185, *Classical Weekly* XVI, 64. For other songs see the CLASSICAL JOURNAL XVI, 118, 380, *Classical Weekly* X, 25; XI, 2, 14.

Many teachers and pupils translate the popular songs of the day. Note the following:

Robinson, D. N., three popular songs ("Yes, We Have No Bananas," "Barney Google," "The Old Gray Mare"). Mimeographed copies from the author, 162 North Sandusky St., Delaware, Ohio, for 15 cents.

For songs translated by New York and Philadelphia students, address Miss Edith F. Rice, Germantown High School, Philadelphia, Pa., who may still have mimeographed copies available.

For "Blowing Bubbles" see the CLASSICAL JOURNAL XVI, 60; for "Three O'Clock in the Morning," XIX, 249.

For ancient music see the CLASSICAL JOURNAL XVIII, 255. An additional item is found in the *Smith College Classical Studies*, No. V, 1924: Jane Peers Newhall, *The Lyric Portions of Two Dramas of Euripides, Iphigenia at Aulis, Iphigenia among the Taurians, set to Music*. While this music is not ancient, an attempt is made to get the Greek quality or "feeling."

Latin Newspapers.

Additions to those previously noted are the following:

Nunc et Tunc, Waco, Tex., High School. Latin and English; printed; 6 pp. Mrs. M. C. Butler, teacher.

The Pegasus, John Marshall High School, Cleveland, Ohio. Latin and English; printed; 4 pp. Four times a year, 35 cents; single copies, 10 cents. Miss June Eddingfield, teacher.

Questions and Answers.

Should pupils be trained to write out the translation from Latin into English? Does this aid the poorer pupils in following the constructions?

The mere writing out of the translation from Latin to English is not objectionable but it is highly objectionable to permit the student to read this translation when he recites in class and I assume that this is the particular thing to which you refer. I do not believe that this method is of any help at all. On the other hand, it is desirable to ask the pupils occasionally to hand in a carefully prepared translation as an exercise in English.

Book Reviews

Prosodia Latina: an Introduction to Classical Latin Verse. By J. P. POSTGATE. New York: Oxford University Press, American Branch, 1923. 12mo, pp. viii+120. \$1.50.

Professor Postgate may be enjoying a well earned holiday from academic duties, but his activity in publication shows no signs of weariness. He gives us here a short practical manual for teacher or for pupil that covers the most essential facts about Latin prosody and the forms of rhythms used by poets of the classical period. He remarks that he has avoided discussion of "the theses and hypotheses of the higher 'Metric'." But there is still theory enough of the "lower" sort left in Mr. Postgate's statements, as, indeed, there is in the writings of the ancients themselves that are often taken as indefectible statements of fact.

Mr. Postgate agrees with those who hold that in the combination of words into spoken sentences not merely the syllables in the words, but also the words themselves, are divided the one from the other in certain fixed ways which may be reduced to "rules." But in actual connected speech in modern languages (and there seems no sufficient reason to suppose that Latin differed from these in this respect) we assuredly have sense-phrases, sometimes brief, sometimes of considerable length, which are pronounced in one breath, without any perceptible vocal separation, whether of words or of syllables. For instance, in that word "separation," when spoken rapidly in the sentence it does not seem possible to determine whether we pronounce it "sep-a-ra-tion" or "se-pa-ra-tion." In fact we pronounce it neither way, but without syllabic division marked by intervals. And if appeal be made to possible minute discrimination of intervals by a newly invented instrument, it might reasonably be remarked that much depends on whose utterance is to be measured. The specially trained phonetist, knowing the purpose of the test, may unconsciously falsify the returns; and we have no phonographic record of the utterance of Latin by an ancient Roman gentleman of culture. (Of course the discrimination of intervals is not the same thing as the discrimination

of quantities.) If the niceties of syllabic division in connected speech evade the ear, they would seem to be more nearly related to theory than to practice. But of course we are all more or less sophisticated by the use of writing, which usually entails some "rules" in the matter of syllabic division, and therefore, it may be suspected that under this influence we sometimes think we hear in connected speech some things that we do not actually hear.

American students will find the "rules of quantity" as set forth (with a somewhat fantastic opulence of capital letters) by Mr. Postgate not a little different in manner of phrasing from those which they learned (or ought to have learned) in their Latin Grammars. For example, "§39. A Closed Syllable is Long." Are we therefore to write, and presumably to pronounce, $\ddot{a}\text{-m}\ddot{a}\text{t}$ (the signs indicate syllabic quantities, and not necessarily vocalic)? By no means, at least in connected discourse: for if the next word begins with a vowel, the final *-t* of *amat* is carried over to the initial syllable of the following word, and the final syllable *-ma* becomes short through the shortness of its vowel. On the other hand, if an initial consonant follows, the final *-t* retains its place, and the syllable *-mat* remains long. It does not become long "by position," in the old use of that term, since, as a closed syllable, it was long to start with, though its vowel was short. How one is to write and pronounce *amat* at the end of a sentence appears to be left as an unsolved problem.

Mr. Postgate (§39, in agreement with others) says that in compounds of *in* with words beginning with *f*- the vowel itself in the prefix, and not merely the syllable *in*-, is long. This, however unreasonable it appears, is of course on the authority of Cicero (*Or. 159, quid uero hoc elegantius, quod non fit natura sed quodam instituto? indoctus dicimus breui prima littera, insanus producta, inhumanus breui, infelix longa*). But Mr. Postgate does not tell his reader that on the same authority in compounds beginning with *ins*- the *i* is also long. Presumably, therefore, Mr. Postgate does not think that in this passage Cicero uses *producta* and *longa* as exact synonyms. Yet that Cicero does just this is indicated by the very next sentence in the *Orator* (*et, ne multis, quibus in uerbis eae primae litterae sunt quae in sapiente atque felice, producte dicitur, in ceteris omnibus breuiter*). Here *producte* is used of the pronunciation of the initial *i*- in both *ins*- and *inf*- words. Evidently above *producta* was a mere rhetorical variation for *longa*.

Mr. Postgate instructs us that when a final *-m* (preceded, of course, by a vowel) stands before an initial vowel in the following word, the *-m* is "merely a sign of Nasality": the vowel preceding the *-m* is nasalized, and (the syllable being open) is elided before the initial vowel of the next word. If "nasalized vowel" means what it means in French, it is difficult to comprehend what sort of a monosyllabic sound not too long to interrupt the rhythm of the verse could be evoked out of the combination of a preceding nasalized vowel with a following pure vowel, even if the former is only "just touched." At any rate, this "rule" savors of theory. What Mr. Postgate means by saying that the vowel preceding the *-m* was nasalized "wholly or in part," the present writer cannot tell. Mr. Postgate himself confesses that it "is not known for certain" how a syllable ending in *-m* was pronounced at the end of a sentence.

In his metrical schemes of verses Mr. Postgate merely sets down the marks for the normal quantities of the successive syllables, and divides them off into measures. He does not trouble himself to indicate how he thinks the verses should actually be read. Thus in such a trochaic rhythm as the Phalaean or the Lesser Sapphic he calmly lets measures of four *morae* in length (spondee, dactyl) stand in the same series with those of three *morae*. But such four-timed feet surely could not have been read with their normal time-values. That would be to the destruction of rhythmical effect. But perhaps in England one cares only for accuracy in marking the quantity of successive syllables according to the "rules," but when it actually comes to oral reading, is content to render, for example, Vergil's stately measures as a sort of galloping tribachs, interspersed with trochees.

In §349 the arrangement of Horace's strophe of Lesser Ionics as two dimeters followed by two trimeters is ascribed to Professor E. Stampini. But that arrangement dates back at least to the 'sixties of the last century (see J. H. H. Schmidt's *Leitfaden*), and, for all the present reviewer knows, may be much older. The book has a large amount of useful matter in it, but is not so easy to use as it should be. The table of contents gives only the titles of the six chapters, and there is no index whatever. Such leaving undone of what ought to have been done is to tempt the reader to sinful objurgation, and it calls for penance.

E. T. M.

Strabo on the Troad, Book XIII, Chapter I. Edited with Translations and Commentary, by WALTER LEAF. Cambridge: The University Press, 1923. Pp. xlviii, 352. 25 Shillings.

This long chapter of seventy sections is one of the most famous in Strabo and is based not on the investigations of Strabo himself but on the writings of Demetrius, a native of the Trojan City of Skepsis who devoted thirty books to the interpretation of the little more than sixty lines of the Trojan Catalogue found in the second book of the Iliad.

Strabo repaid Demetrius by making him immortal, for if he had not been thus used his name would hardly be known. From Strabo we learn that Demetrius followed the modern methods of interpreting poetry in its geographical setting and that he attempted to throw light on the Homeric poems by the help of the topographical conditions of his own day. Doctor Leaf himself is thus a genuine disciple of this Trojan Demetrius.

There is no evidence that Strabo ever made a study of the Troad at first hand, as he never refers to personal observations, but he seems to have blindly followed Demetrius, even where he is clearly in error. Demetrius was entirely mistaken regarding the site of Priam's Troy and Strabo repeated the mistake, so that investigators were misled and tried to find the ancient city in impossible spots. This error ruled in matters of Homeric topography until the truth was discovered anew by Schliemann.

The fact that Demetrius and through him Strabo rejected the claims of Novum Ilium made it impossible for them to search with enthusiasm the ruins of ancient Troy. The importance then of this chapter is in its discussions of the setting of that city, but not of the city itself.

The knowledge of Homeric poetry shown by Strabo is immense, and numerous features of the country are set forth by apt quotations from the Iliad and the Odyssey, but there seem to be no references in this chapter to any poem of the Cycle, yet many of the parts of the Cycle were played in Troy. This seems to me a clear proof that Demetrius had no high regard for these lost poems.

Doctor Leaf brings unusual equipment to the elucidation of this famous chapter, as he is a trained critic, a skilled geographer, a master of all phases of Homeric poetry, and he is an expert photographer. He travelled through and surveyed the Troad under the most favorable conditions and he took pictures of most of the sites

or regions named in Strabo. Forty of these are reproduced in this book. These forty pictures give a better idea of the present conditions of the Troad than any amount of reading. The whole story of Sestos and Abydos takes on reality and new meaning when considered in the light of such pictures.

Each section of Strabo is translated by itself, then the text is discussed, and this is followed by a brief history of the region described, especially its relation to Homer and literature. Coins, inscriptions, and the widest reading furnish the material for the commentary.

While Homer is, of course, the source of greatest interest in the Troad, yet Xerxes, Alexander, Aristotle, Vergil, and the forces which have struggled for control of the highway to the Black Sea have added much to that greatest interest.

This is one of the great books of modern scholarship and it carries a wealth of digested learning rarely equaled. The substance of most books soon grows out of date, but the materials out of which this work on Strabo is made are of such a nature that its importance will increase with the devastations certain to follow in this famous but neglected region.

JOHN A. SCOTT

NORTHWESTERN UNIVERSITY

Aspects of the Study of Roman History, by THOMAS SPENCER

JEROME, M. A. G. P. Putnam's Sons, New York and London, 1923. Pp. x+434. \$3.50.

This is a posthumous work. The author, a native of Michigan, bore the degrees B. A. (Michigan '84) and M. A. (Harvard '87), studied law and practiced for a time in Detroit. During the Spanish war he rendered valuable service in the division of transportation, and in 1900 was appointed consular agent, located at Sorrento and later on the island of Capri. There he remained till his death in 1914, at the age of fifty.

Mr. Jerome early became interested in historical study and his residence in Italy gave him opportunity for intensive research in the field of Roman history. He accumulated "an enormous mass of notes" and had planned an exhaustive work on Roman Morals, completion of which was prevented by his death. The present volume is based upon a series of lectures on The Use of Historical Material and an article on The Tacitean Tiberius (*Classical Philology*,

vol. VII). Mr. John G. Winter of the University of Michigan, to whom as editor the ms. was entrusted, found that some portions lacked final revision and others contained views with which he could not agree. Very wisely, however, "since it was his aim to edit and not to alter material, he has included without change matter for which he assumes no responsibility. The book is Mr. Jerome's."

Like other thoughtful men the author was impressed with the resemblances between the two great republics, Rome and the United States. "A sketch of social development, applicable indifferently to either Rome or America, would show that this people—which ever we prefer—grew from an admixture of several similar stocks, and for many generations its members were predominantly small freehold farmers." In the fall of Rome and the eclipse of civilization in the dark ages he sees a warning for us: "The incredible has once happened, and the history of the past does not justify a facile optimism."

The limits assigned this review forbid adequate treatment. With care and judgment the author analyzes the considerations that should govern the writing of history and shows how sadly these are lacking in our sources of knowledge of the Romans. After a discussion of the credibility of testimony in general he shows how Roman history was colored by the cultivated use of invective, the influence of such moralists as the satirist Juvenal, philosophers like Seneca and the elder Pliny, and the Christian fathers, as well as by want of true historic spirit and method in the early historians. Religious belief and practice, too, were not such as to promote truthfulness and impartiality, nor did philosophy do much better. As a result unprejudiced history was a rarity.

Three chapters—"The Tyranny of Tiberius," "The Character of Tiberius," "The Mental Attitude of Tacitus"—are given to an examination of the reign and character of Tiberius as portrayed by Tacitus. It is pointed out that both words and acts of the emperor, even as recorded by Tacitus, take on a very different aspect when studied apart from the historian's running comment and interpretation of them; and this is explained by supposing that Tacitus began his work with the prepossession that Tiberius was harsh and cruel, and as a professional rhetorician felt bound to maintain his thesis. "In some such way as this a great literary creation was made, which, however unreal as a piece of history, has impressed itself on the imagination of the world with a strength that modern criticism

has done little to weaken; and so the artistic heritage of mankind, together with its Hamlet and King Lear, its Don Quixote and Mephistopheles, contains the imposing figure of Tacitus' Tiberius" (p. 380).

In a chapter devoted to Gaius (Caligula) we read (419): "It is more than probable that the explanation of his behavior lies not in madness but in alcoholic intoxication;" and again (421) "It is important to remember that the story of his short reign has come down to us as written by bitter enemies, exaggerated, distorted and manifestly absurd." The final chapter deals with "The Paucity of Source Material for Roman History."

The style throughout is clear and vigorous and very readable. It is evident the author was master of his material and knew how to handle it. Though he speaks of the work as "a negative critique" (317) he reaches some very positive conclusions, of unquestionable value to students of history, and the reader, whether able to agree with him at all points or not, will at least find food for thought.

At every step references are given to original authorities. The reviewer did not attempt to verify all, but in the considerable number that were so tested no error was found. Besides the vast number of classic references the footnotes contain many citations of more modern works, and it is to be wished, for the reader's convenience, that these might be listed alphabetically in the form of a bibliography. The index, too, might well be much fuller.

The printer's work is well done. Aside from a rather uncertain use of commas the typography is unusually correct, and most of the errors noted do not seriously affect the sense. Of those which do we may cite the following: On page 99, fifth line from the bottom read "but did *not* go on;" p. 152, l. 5, read "Like the pontiff Scaevola *he* distinguished;" p. 161, last line, for *carbeo* read *carebo*; p. 216 for *wan* read *wane*; p. 270 (table) for *squashed* read *quashed*; p. 289, last paragraph, omit *not* before *disingenuous*; p. 400, l. 3, read "cause of his death was *the*"; p. 426, bottom, for *regrading* read *regarding*. Minor slips are: p. 71 Proverbs 16:18 wrongly quoted, and quotation from Gray given as "the path of glory leads;" varied spelling of nouns in -nse, e. g. 73 *offence*, 75 *offense*; 204 spelling *worshipper* without *s*; 230 omission of dash before "most of all"; 239 *stye* for *sty*; 257, top, *were* for *had been*; 351 "say Tacitus" for *says*; period for interrogation, p. 358, l. 2.

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